OCTOBER 1, 1940

MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

Photo by Maurice Seymour, Chicago

VIRGINIA PEMBERTON

Chicago Opera Soprano, in New York Recital at Town Hall Oct. 13; Soloist with Chicago Philharmonic, Jan. 22

60th YEAR

20 CENTS

Albert Morini, in collaboration with the

Institute at the Brooklyn Academy of Music

has the honor to present

A Series for 1940-1941

of

GREAT PIANO CLASSICS

Tuesdays at 8:30 P. M. in The Music Hall of the
Brooklyn Academy of Music—At Popular Priced Subscription

SEVEN OUTSTANDING PIANISTS IN SIX RECITALS

PERCY GRAINGER
In a Program of 18th Century Masters
Tuesday Evening, November 19th

HAROLD BAUER
In an All-Beethoven Program
Tuesday Evening, December 17th

STELL ANDERSEN
In a Program of Brahms and Schumann
Tuesday Evening, January 28th

MORIZ ROSENTHAL
In a Program of Chopin and Liszt
Tuesday Evening, February 25th

MARIO CASTELNUOVO-TEDESCO
AND
EARL MAIMAN
In a Program of Debussy, Ravel and Other Impressionists
Tuesday Evening, March 25th

ABRAM CHASINS
In a Program of Contemporary Music
Tuesday Evening, April 22nd

Reserved Seat Subscription for the Series $3.50, $5.00, $6.50

Tickets Available at Institute Box Office, 30 Lafayette Avenue, Brooklyn, N. Y.

CONCERT MANAGEMENT

ALBERT MORINI

119 West 57th Street, New York City

MUSICAL COURIER

An International Journal, Established 1880

Whole Number 3020 | NEW YORK, OCTOBER 1, 1940 | Vol. CXXII—No. 7

OPERA IN ITALIAN WILL LAUNCH SEASONS IN 3 CITIES, CHICAGO SAN FRANCISCO AND NEW YORK

Metropolitan to Revive Verdi's A Masked Ball to Inaugurate Season of Democratized Company in Renovated House—Chicago Opera Forces Will Begin New Regime with Aida Production—San Francisco Revamps Schedule to Present Marriage of Figaro as Opener Instead of Boccanegra

Italian opera, sung in that language, will be heard at the inaugural of the season by the three major opera companies in this country. Due to the "vacation" of Lawrence Tibbett, who has been forbidden by his physician to sing for several months, the plan to make the opening opera in San Francisco a Verdi one has been changed.

Mr. Tibbett was scheduled to sing the title role in Simon Boccanegra, slated to open the San Francisco Opera season on Oct. 12. A substitution has been made, however, and Elisabeth Rethberg and Ezio Pinza will head the cast in Mozart's Marriage of Figaro, as the inaugural work. This score was not originally planned for this season on the Coast.

The American baritone is not expected to rejoin the Metropolitan until after the first of the year and plans for the first half of the season are being revised. It is authoritatively reported that Alexander Sved, Hungarian baritone, who makes his debut this year with the Chicago Opera, will come to the Metropolitan and probably be heard in some of Mr. Tibbett's roles.

Metropolitan to Open with Masked Ball Revival

General Manager Edward Johnson of the Metropolitan has announced that Verdi's Un Ballo in Maschera, last heard there 25 years ago, will be revived and presented in the Italian text as the initial bill on Dec. 2.

In Chicago, a gala performance of Aida will be presented on Nov. 2.

Mr. Johnson did not reveal the cast for the first Metropolitan work. Ettore Panizza however will conduct and Mstislav Dobujinski, Russian artist, has been engaged to design scenery and costumes. Dr. Herbert Graf will be the stage director.

The Verdi score was first performed in New York at the old Academy of Music on Feb. 11, 1861 and when first

(*Continued on page 8*)

Mrs. Bok Gives $10,000 for Tanglewood Theatre

STOCKBRIDGE, MASS.—Plans to erect an opera theatre seating some 1,200 at Tanglewood, as part of the Berkshire Music Center, and an intimate hall for chamber music concerts, were announced recently.

Dr. Serge Koussevitzky, director of the center, made public a gift of $10,000 by Mrs. Mary Louise Curtis Bok, founder of the Curtis Institute of Music, Philadelphia. This was offered by Mrs. Bok specifically for the erection of the theatre. It was a personal gift, she explained.

Paderewski Wins Permission to Come to U. S.

Ignace Jan Paderewski, according to an Associated Press dispatch from Lausanne, has obtained permission to cross unoccupied France and Spain on his way to the United States. The famous pianist, who will be 80 years old this year, was to leave in late September on an American liner from Lisbon, to stay at his ranch in California. At first he was reportedly refused a visa in Spain. He will be accompanied by his sister, Mme. Wilkonska, and a few other members of his household.

Boston Opera House May Become Market

BOSTON.—Music lovers of this city were shocked on Sept. 25 to learn that their beloved opera house may be turned into a market or bus terminal. A spokesman for Cabot, Cabot & Forbes, Inc., which handles the real estate interests of the Shuberts, owners of the structure, said that virtually all details involving the sale of the structure had been completed.

Chicago Prepares Gala Music Season

By RENÉ DEVRIES

CHICAGO—This is the period of the year when concerts and recitals are at a standstill, but, judging from announcements received, the coming season here and in suburban towns will mark a new record.

After perusing the list of singers engaged by Henry Weber, general director of the Chicago Opera Company, for the season opening Nov. 2 with a gala performance of Aida, one can expect six weeks of unusual delight at the Civic Opera House.

The Chicago Symphony Orchestra's golden jubilee year with its brilliant array of soloists, and galaxy of new works by distinguished contemporary composers, some of whom will conduct their own compositions, has aroused great interest. This is indicated by the all-time high record set by the first box office returns for subscription sales,

(*Continued on page 10*)

New Hollywood Opera Company Seeks Support

Annual Drive for Sponsors Opened by Symphonic and Lyric Organizations

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau, Hollywood, Calif.

Between the Hollywood Bowl events and the regular winter season there is invariably a concert lapse. But the musical situation is being agitated strongly this year by the newly formed Southern California Opera Assn., and the Philharmonic Orchestra. There is also considerable musical activity in the motion picture studios.

Particularly noticeable is the extent of participation by the personnel of both the opera and symphony groups in the annual drive for sponsors. Last season, the orchestra had only a 16-week season. This year the personnel committee of the Philharmonic Orchestra is campaigning for a 24-week season, under the leadership of bass-player Arthur Pabst, in the attempt to supplement the usual endeavors of the management.

Opera Plans Season

The personnel of the Southern California Opera Association, led by tenor David Laughlin, are striving manfully to secure adequate backing for their projected season. To offset the trite but

(*Continued on page 20*)

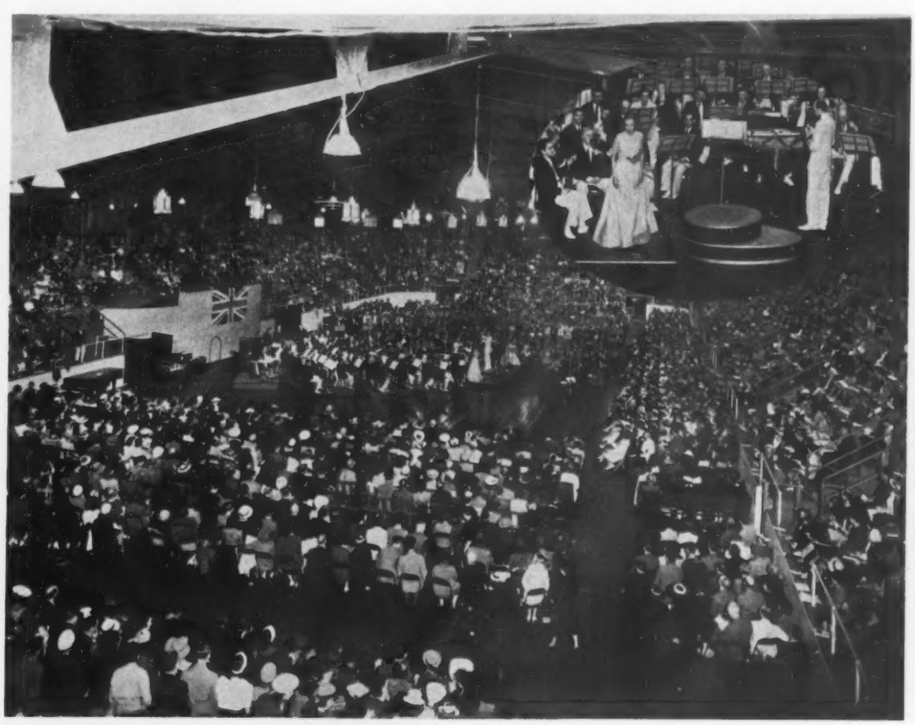


Photo by Pringle and Booth, Ltd., Toronto

LUCILLE MANNERS SANG TO 6,000

recently when she was soloist with the Toronto Philharmonic Orchestra, conducted by Reginald Stewart. This was her first formal Canadian concert, although she had appeared at a benefit sponsored by the Toronto Star Fresh Air Fund earlier in the month.

Published semi-monthly on the 1st and 15th of each month by Music Periodicals Corp., 119 West 57th St., New York. Entered as Second Class Matter January 3, 1883. Re-entered June 19, 1937, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 20 cents. Yearly subscription $3.00; Europe $4.50; Canada $4.50.

Boston's Noted Schools Reopen

New Faculty Appointments — Large Enrollments are Expected for 1940-41

By CYRUS W. DURGIN

BOSTON.—The season of concert-giving hereabouts is still nearly a month away, but music schools and colleges have already entered new seasons. While in some cases enrollment figures cannot be ascertained at the present, a cursory report would indicate general slight increases.

At the New England Conservatory, where Wallace Goodrich is director and Quincy Porter the dean, there are slightly more students than a year ago. There has been a big increase in the number aspiring to the degree of Bachelor of Music. Two additions to the faculty are: Beveridge Webster, the young American concert artist, who will teach piano and interpretation of piano literature, and Arthur Roberts, composer, who will teach physics from the musical point of view.

Hill Now Emeritus Professor at Harvard

At Harvard University's music division, Edward Burlingame Hill, one of the most noted elder American composers, has become professor emeritus. Irving Fine has joined the faculty as assistant in theoretical and history courses. Enrollment figures are unobtainable because the academic year has not begun.

There has been an increase of students at the Malkin Conservatory, whose founder and director is Joseph Malkin. New faculty members are Myrna Sharlow, voice, and Henry Sinclair, violin. Edward Downes, Boston music critic, will give lectures on the Metropolitan operas to be presented here in the Spring.

One new teacher is reported by the Boston University College of Music. He is Prof. Kenneth G. Kelley, formerly of Schenectady, N. Y., who heads the School Music Department.

At the Boston Conservatory of Music an increase of special students is expected. Iride Pilla, who will teach voice, is new to the faculty, as is Amadeo Corrado Nobili, who will give courses in Italian and French.

No teaching changes have been made at the Faelten Pianoforte School, where the student number is said to be ahead of last year.

Longy Faculty Expands

Mlle. Nadia Boulanger is scheduled to return to the Longy School of Music, Minna Franziska Holl, director, in Cambridge. Newcomers to the Longy faculty are Harry Kobialka (a Longy graduate), who will teach violin; Stanley Butler and Marybelle Zeise, piano, and Simon Sternburg of the Boston Symphony, percussion. Here, again, enrollment figures are incomplete.

Boston Symphony to Play Novelties

The new and sixtieth season of the Boston Symphony Orchestra opens on Oct. 11 under Serge Koussevitzky's baton, the Russian conductor opening his seventeenth year with these forces. The season will again include 24 Friday afternoon and Saturday evening concerts, and six Tuesday afternoon and Monday evening events in Boston. Additional series will be given in Cambridge, in Providence, and in New York and Brooklyn. There will also be a tour of the Middle West and appearances in other New England cities.

In addition to Dr. Koussevitzky, Igor Stravinsky and Desiré Defauw will appear as conductors in midwinter, the latter making his Boston debut. Novelties to be heard include new symphonies by Stravinsky, Hindemith, Eugene Goossens, Roy Harris and Arthur Shepherd. Goossens and Shepherd will conduct their own works. Variations for string orchestra by Benjamin Britten will also be heard. The late Frederick Converse's memory will be honored by playing of one of his works.

A Mozart cycle marking the 150th anniversary of the composer's death will include performance of his Requiem. Among other works to be heard are Beethoven's Ninth Symphony, Liszt's Faust Symphony, Tchaikovsky's Manfred and selections from Berlioz's Romeo and Juliet. Soloists will include Heifetz, Horowitz, Piatigorsky, Mistein and other artists to be announced later.

RACHMANINOFF SITS FOR ANOTHER CHALIAPIN.

The Russian pianist-composer beside his portrait, just completed by Boris Chaliapin, son of the late distinguished basso. Young Chaliapin, entirely self-taught, has done a number of portraits of noted personages, including one of Rachmaninoff's 15-year-old granddaughter, Sophie Wilkonsky, daughter of Princess Irene Wilkonsky. Rachmaninoff and his family spent the summer at Huntington, L. I.

Antoni Van der Voort Wins St. Louis Symphony Prize

A prize of $1,000 for the best symphonic work submitted in the contest held by the St. Louis Symphony Orchestra has been awarded to Antoni Van der Voort, violinist and composer of Santa Barbara, Calif. Mr. Van der Vort's Sinfonietta, chosen from 200 entries, is in four movements, requiring 25 minutes to perform, and will have its premiere during the coming season by the St. Louis Symphony under the conductor, Vladimir Golschmann.

Mr. Van der Voort, born in Holland and now an American citizen, played in orchestras in Warsaw, Hamburg, Frankfort and Wiesbadem before coming to this country in 1909 at the invitation of Dr. Frederick Stock. He played in the violin section of the Chicago Symphony for six years. In 1915 he went to California, and has since been active as a teacher.

Judges in the contest were Mr. Golschmann, Rudolph Ganz, president, Chicago Musical College, pianist and conductor, and Eugene Goossens, conductor, Cincinnati Symphony.

GRACE MOORE and RICHARD HAGEMAN

apparently are not having prima-donna and conductor trouble, judging by their smiles at a recent rehearsal for a Hollywood Bowl concert, where the Metropolitan Opera soprano was soloist under the composer-conductor's baton.

Cleveland Expects Major Offerings

Orchestra to Present Premieres —Notable Artists to Assist

By ROSA H. WIDDER

CLEVELAND, O.—A survey of the coming music season reveals a more than generous supply of the choicest offerings in the realm of art. As customarily, Artur Rodzinski, heading for his eighth consecutive season the Cleveland Orchestra forces, now veterans in their twenty-third year of existence, has spared no time or effort in preparing programs and events of exceptional importance.

New works as well as new soloists will appear during the 20 pair concert season in addition to many who have been brought back by popular acclaim. Bela Bartok, composer-pianist, will perform his second piano concerto; Eugene List, in a second engagement, is to be heard in Rachmaninoff's C minor Concerto; Alexander Brailowsky, after an absence of ten years, is to perform the Chopin E minor Concerto, and Egon Petri will make his local debut in the Liszt Spanish Rhapsody.

World Premieres Scheduled

World premieres will include the new Jerome Weinberger symphony, Abraham Lincoln, and a first complete performance of Roy Harris' new Folksong Symphony for chorus and orchestra, based on American folksongs. Two other works by American composers to be introduced during the season are the Second Symphony by Randall Thompson, director of the Curtis Institute of Music, and the Suite from Walter Piston's ballet, The Incredible Flutist. Bruckner's fourth and Sibelius' seventh symphonies and Gustav Mahler's Lied von der Erde, with Enid Szantho and Charles Kullman as soloists, will have their first Cleveland performances. Welcomed by the more conservative patrons will be the Beethoven first and third symphonies, and violin concerto in the magic hands of Heifetz. Mozart will be interpreted by Joseph Szigeti in the D major Concerto, and Piatigorsky in the cello concerto, the latter also performing Bloch's Schelomo with the orchestra.

Louis Krasner, in a first appearance here, plays the unfamiliar Alban Berg violin concerto, while assistant concertmaster Felix Eyle will acquaint Cleveland with Hindemith's new violin concerto. Rudolph Ringwall, associate con-

(*Continued on page* 11)

AGMA vs. AFM Decision Deferred

Maintaining that as a "free people" they had the right to "freely associate" with each other for their mutual benefit without being obliged to join the American Federation of Musicians, members of the American Guild of Musical Artists asked New York Supreme Court Justice Steuer for a permanent injunction on Sept. 19 against James Petrillo, president of the AFM.

Lawrence Tibbett, president of AGMA, was unable to attend because of illness, but he and Mrs. Blanche Witherspoon, executive secretary, submitted affidavits, the former describing Mr. Petrillo as a "czar." Among the musicians present were Frederick Jagel, Gladys Swarthout and Frank Chapman.

Samuel Seabury represented Mr. Petrillo and the AFM and asked the abrogation of the temporary injunction already granted AGMA. Justice Steuer took the case under advisement and will announce his decision later.

"Blindfold" Test Found Audience Reaction Keen

Too much stress is often placed upon the performers of music rather than the creators of scores, in the opinion of Ethel Bartlett and Rae Robertson, eminent British duo-piano team. The pianists, after an active season which extended over into the vacation period, managed to get some time to themselves at their Spanish style bungalow in La Jolla. But here, too, their concert activities intervened and they devoted a large part of this "vacation" to preparing their repertoire for the new season.

The charming couple, looking refreshed despite their arduous season, probably because their bungalow is so situated that they can practically step from the music-room into the Pacific for their morning swim before breakfast, cited an illustration of what they both meant. (Their opinions are often as united as their two-piano playing.)

"Let me give you an instance of what happened to us last season," Mr. Robertson said. "To us, it was really the highlight of the entire season.

A Novel Experiment

"The idea was not really ours but that of Prof. McKinney at Rutgers University, where we were scheduled for a concert. He asked if we would cooperate and we agreed. Therefore, no advance notice was given as to the artists who were coming; instead only the names of the composers represented on our program. The audience was not told as to whether it would be a symphony orchestra appearing or a vocal soloist."

"The secret was well-kept," Miss Bartlett interrupted, "although Prof. McKinney told us that there was great curiosity. However, the audience depended upon his judgment. When the curtain was raised, there were some 4,000 persons in the audience. Only when they saw two pianos on the stage did they realize just what sort of concert it was that they had come to hear.

"As we walked out on the stage, we felt that Prof. McKinney's 'experiment' had proven successful. Of course we have a great many friends in that community and we were greatly pleased to find so many were present. Needless to say we thoroughly enjoyed the experience."

"Prof. McKinney intends to repeat his experiment," Mr. Robertson added. "I am sure, however, that it proves that successful concerts can be given when the stress is laid upon the program instead of the artists. We were very glad to assist in this test."

New Scores Prepared

Several new scores will be played by the twosome this season, the couple revealed. Among them are works by American composers including a new concerto by Anis Fuleihan, written especially for them. The work is a full length, three-movement score, and both artists think very highly of it. The premiere will be in January with the Nassau Philharmonic Society, on Long Island, which commissioned the score.

Also will be smaller scores by Mischa Portnoff, Homer Simmons and a young Canadian, Thomas Austin. In addition, Bartlett and Robertson will offer this winter a new suite by Benjamin Britten, the young English composer whose violin concerto was premiered last winter by Antonio Brosa, the Spanish violinist, with the New York Philharmonic-Symphony Society.

From the list of these "experiments" the two-pianists feel will come an enrichment of the repertoire for this field of concert activities. N. H.

ETHEL BARTLETT and RAE ROBERTSON, duo-pianists, at their summer holiday home at La Jolla, Calif.

Photo by Lumiere, N. Y.

FREDERICK JAGEL

Jagel Singing with Opera in San Francisco

Following a brief vacation in the French River District at Ontario, Can., Frederick Jagel, Metropolitan Opera tenor, sang at a benefit in White Plains, N. Y., on Sept. 27 for the Grasslands Hospital. He has left for the Pacific Coast for his appearances with the San Francisco Opera Company, both in that city and Los Angeles. Mr. Jagel opens the season of this company on Oct. 12 appearing in Simon Boccanegra. He also will be heard in The Girl of the Golden West.

Following the close of the Coast season, Mr. Jagel gives a concert in Topeka, Kans., on Nov. 8 and then joins the Chicago Opera Company where one of his roles will be in the rarely heard Jewels of the Madonna. At the conclusion of the Chicago season, he rejoins the Metropolitan.

Lyric Opera Group Plans Gilbert-Sullivan Repertory

The Lyric Opera Company, directed by Joseph S. Daltry, was scheduled to open a series of Gilbert and Sullivan works at the 44th St. Theatre, New York, on Sept. 30. The Gondoliers was listed for the opening night to be following by Mikado, Trial by Jury and The Pirates of Penzance, with the bill changed twice weekly.

The company has been heard on tour, having appeared this summer at Philadelphia, Washington and elsewhere. Mr. Daltry has assembled a cast of fifty-two. Felicia Sorel is choreographer; Joseph Stopak, concertmaster, and Charles Alan, stage director. Mr. Daltry will conduct. Among the artists to be heard are: Walter Tibetts, Frank Kierman, Janet Webb, Miriam Bentley, Paul Reed, Catherine Judah, Allen Stewart, Kathleen Killcoyne, William Geery, Marjorie King and James Pease.

Ducloux to Conduct Programs at Brooklyn Museum

Walter Ducloux, will direct the New York City Symphony on Oct. 6 and 9 in Brooklyn Museum. His programs will include the overture to Semiramide, Rossini; Iberia, Debussy; Overture on Negro Themes, Henry Gilbert, and the Second Symphony of Beethoven. Dr. Ducloux appeared as guest conductor of Les Societes des Concertes Symphoniques in Montreal in July.

Gretchaninoff to Compose and Teach Here

Alexander Gretchaninoff, Russian composer, owing to war conditions in Europe, will stay in New York this season. He will devote his time to composition and teaching.

SIGHT-SEEING AT LAKE PLACID, Alexander Kipnis, Metropolitan Opera bass, and his family visited John Brown's grave. Left to right: Heniot Levy, Chicago pianist-pedagogue and father of Mrs. Milly Kipnis, beside him; Igor, son of Mr. and Mrs. Kipnis, and the singer.

HORACE J. PARMELEE, vice-president of Haensel & Jones and assistant secretary of Columbia Concerts Corporation, receives the traditional lei before leaving Hawaii, where he spent the month of August on vacation.

Invocation to a Critic

NAME me cold as halibut,
All my talents underrate,
Hold my art as shallow, but
PLEASE don't call me *"adequate."*

Write my pitch as sharp or flat
Pan my style, depreciate.
I can stand a load of that
If you'll spare me *"adequate."*

Knife me with the cutting phrase
(Even say I'm overweight)
Just don't damn me with faint praise,
Claiming that I'm *"adequate!!"*

Duties Expected

"America expects every Englishman to do his duty, and I don't think we are going to disappoint you."—H. G. WELLS.

ROOSEVELT expects every WPA voter to do his duty.
Petrillo expects every instrumental virtuoso to do his duty.
Debutante recitalists expect the N. Y. critics to do their duty.
American singers expect the Met to do its duty.

EDITORIAL

IN a world where civilization is at a standstill, and the majority of mankind seems intent to return to the dark ages, there comes one heartening bit of news in which the universal message of music plays a part. This item has to do with the fate of the Mozart Choir Boys of Vienna, a group of young singers under the direction of Dr. Georg Gruber, who were interned in Australia at the outbreak of the war.

Dr. Gruber, being of military age, was informed that he would not be allowed to depart. In place of an internment camp, however, he was invited by the Archbishop of Melbourne to create a choral organization for that city. He accepted the offer, and his choir is now the nucleus of the St. Patrick's Cathedral Choir of Melbourne and is making musical history in the Antipodes. According to a letter recently received, "The boys are in college near the Cathedral and are boarded with very nice people. They are all happy to be here, and deeply grateful for the kindness which they receive."

One recalls the Schubert song "An die Musik" and the lines *"Du holde Kunst . . . Hast mich in eine bess're Welt entrückt."* It is hard to know that this is the same language used by Hitler to exhort his bloodthirsty cohorts to the kill.

Schang's Musical Almanack

FOR OCTOBER, 1940, WHICH HATH XXXI DAYS

A record of musical birthdays and other memorable days, odd facts sometime perverted into fiction, all in a spirit of jest, laboriously compiled by F. C. Schang.

OCTOBER, 1940 VOL. 1, NO. 10

1—Tu.—Paul Dukas born, 1865. Vladimir Horowitz born, 1904.
2—W.—Open season for wiring Senators and Congressmen, 1940.
3—Th.—Upon reading wires from constituents, bewildered Senators and Congressmen decide to do what they were going to do anyway, 1940.
4—F.—Homer Rodeheaver, trombone revivalist, born, 1880.
5—Sa.—John Erskine born, 1879. First performance of Gluck's Orfeo ed Euridice, Vienna, 1762.

6—Su.—Jenny Lind, first prima donna to get real money out of America, born, 1820.

7—M.—About this time summer music enthusiasts will be yearning for fall concerts!
8—Tu.—Met Opera tries to engage Willkie to have at least one member endorsed by N. Y. Herald-Tribune, 1940.
9—W.—C. Saint-Saëns born, 1835.
10—Th.—G. Verdi born, 1813. H. Rabaud born, 1873.
11—F.—T. Thomas, founder of Chicago Symphony Orchestra, born, 1835. Gershwin Porgy & Bess produced by Theatre Guild, 1935.
12—Sa.—Columbus Day. America discovered, 1492. R. Vaughan Williams born, 1872. San Francisco Opera opens, 1940.

13—Su.—Columbus sends Queen Isabella by Clipper bottle of Coke, copy of funnies, and a boogie record as souvenirs of New World, 1492.
14—M.—Cleopatra has face lifted, 41 B.C.

15—Tu.—*Oh, brown October ale may be the drink which carries cheer,*
16—W.—*But if you leave the choice to me, I'll take beer!*
17—Th.—"Mary is 24 years old. She is twice as old as Anne was when she was as old as Anne is now. How old is Anne?"
18—F.—The above question, first propounded in a N. Y. paper this day in 1903, started discussions which have not yet been settled.
19—Sa.—First performance of Wagner's Tannhäuser at Dresden Hoftheater, 1845.
20—Su.—First Rienzi at same theatre, 1842. Oliver Ditson born, 1811.
21—M.—Thos. A. Edison made radio debut over 43 stations, 1927.

22—Tu.—Franz Liszt, said to be discoverer of Liszterine, born, 1811. Frank La Forge born, 1879. G. Martinelli born, 1885.
23—W.—First performance of Borodin's Prince Igor, St. Petersburg, 1890.
24—Th.—F. Leoni born, 1864.
25—F.—Johann Strauss born, 1825. G. Bizet born, 1838.

26—Sa.—Eve complains to Adam that she has nothing to wear, starting an age-old fall custom, 1940 B.C.
27—Su.—N. Paganini born, 1782.
28—M.—First performance of Mozart's Don Giovanni, Prague, 1787
29—Tu.—Eve remarks to Adam that even the animals have fur coats, continuing a fall custom, 1940 B.C.

30—W.—"Peter Warlock" born, 1894.
31—Th.—A. P. Borodin born, 1833.

McArthur Urges Apprenticeship for Student-Conductor

"Native conductors have usurped the difficult position in which native singers and instrumentalists found themselves not long ago," declared Edwin McArthur, 32-year-old Coloradean conductor, whose work with the Philadelphia, NBC Symphony, New York Philharmonic, National Symphony and other leading orchestras has been headline musical news of the year.

"Scholarships, competitions, radio auditions, and other opportunities have afforded young American singers and players at long last the chance to develop and demonstrate their talents on a par with those imported from Europe, but the conductor's problem is much more complex and only scant progress has been made to date in its solution."

A move in the right direction is apparent, McArthur reported in the decisions of several leading musical schools to schedule conducting courses. "What is more important, however," he declared, "is the institution of some system to give fledgling conductors actual experience with an orchestra. It seems to me that our great symphony orchestras might cooperate in this by establishing an 'apprentice' system on the one hand and enabling talented student-conductors to understudy such veterans as Toscanini, Stokowski and others, and scheduling supplementary post-season or pre-season concerts on the other hand, in which the permanent conductors would step aside in favor of promising young but as yet unknown batonists."

The radio broadcasting chains have shown themselves sympathetic to native conductors and the fact that the musical directors of all three of the major networks are young Americans is significant, Mr. McArthur believes. "However, in the present set-up of radio, the opportunities for the development of conductors are extremely scant," he observed. "This need not be the case in the future, however. Programs employing studio symphonic ensembles with young guest conductors rather than the established network *maestri* might be introduced, and radio competitions for conductors similar to those now established for young American composers might be instituted.

Sees Need of Competitions

"Certainly it is high time too, that prize competitions outside of broadcasting make some provision for the conductor and something similar to the Guggenheim Fellowship for Composers or the Town Hall Award for instrumental and vocal performers would do a great deal to help develop great American conductors of America's great music for tomorrow."

That he believes in practising what he preaches is borne out by the opportunities he has been giving other potential young conductors in his capacity as Director of Classical Music for the National Youth Administration in New York. No less than six young musicians connected with the NYA have been offered actual podium experience under Mr. McArthur's supervision, since his assumption of the post in May. While he was away on a summer concert tour, they had opportunities to conduct the NYA's 110-piece symphony orchestra in radio broadcasts.

"The young people in the NYA are between the ages of 18 and 25 and they are paid a monthly salary of $22 for which they must work 60 hours," he said. "Twenty-two dollars is a great deal of money to boys and girls of their age. I remember that my first job after I came to New York, playing for a mid-week prayer meeting in a Montclair, N. J., church at $2.50 a week, netted me just $10 a month when railroad fares had been deducted, but it was real money to me. And if I could have had a chance to work 60 hours monthly—supervised work gaining experience in the things I really wanted to do—and have a financial return as well to help me along, it would have been something pretty fine in my young life.

"Of course, the Government will not pay this $22 to young people unless they show a certain financial need. But no one is turned away from the privilege of this working experience."

Some of the boys and girls in his orchestra want to compose, Mr. McArthur revealed. "One fellow came to me just a short time ago and asked if he scored a composition he had written for the orchestra, would we try it. I said yes. My feeling is that even if the work is bad, considering all the hours spent on it, that boy deserves to hear an orchestra play it at least once."

In addition to the symphony orchestra, Mr. McArthur is also responsible in the NYA for a group of 30 concert vocalists, a string quartet and a Negro choral ensemble. It is the conductor's conviction that musical workshops of this sort under Government auspices, should be built up in leading cities throughout the country.

A. W.

NYA Photographic Workshop

EDWIN McARTHUR CONDUCTING NEW YORK SYMPHONY ORCHESTRA of the National Youth Administration.

Photo by Willing

CARLO ROMATKO,

Czech tenor, is being brought to the United States by William Frankfurter, European and American impresario, who is booking him for appearances throughout the country.

Stokowski, Back from South America, Leads Youth Orchestra in New York

Conductor Inaugurates Short Tour with Carnegie Hall Program of Bach and Shostakovitch Works

All American Youth Orchestra, Leopold Stokowski conducting, Carnegie Hall, Sept. 18. Program:

Bach, Toccata and Fugue in D minor, Arioso (from clavichord concerto in F minor), Prelude (from violin partita in E major), Chorale Prelude, Mein Jesu was für Seelenweh befällst Du in Gethsemane; Shostakovitch, Symphony No. 5.

Just returned from its successful South American tour, the new orchestra of youthful American players assembled and trained by Stokowski, was welcomed home by a capacity audience attracted doubtless by the fact that at the Stadium earlier in the Summer, the organization had won enthusiastic praise for its performances.

On the present occasion the performances again achieved outstanding quality. Vibrant and appealing tone, suave and brilliant technic, flawless musicianship, and before all things, a compelling degree of enthusiasm and temperamental warmth, were evident in every number on the program.

Stokowski exhibited all the familiar facets of his art and personality; firm command, intense response from his players, and a high order of pictorialization and dramatization. Of course there were his usual exaggerations of tempi and dynamics, and plentiful theatricalism, including the peculiar violet walls and ceiling that boxed in the orchestra, and lamps of similar hue suspended over it—and artfully placed so as to bring Stokowski's head and hands into especial relief. (He has not communed in vain with Hollywood.)

Papa Bach might have been surprised to hear his part of the doings, for not one of the pieces presented was written by him originally for orchestra. The name of the arranger did not appear on the program. Why?

In the audience were Mayor La Guardia and Mrs. Eleanor Roosevelt. During the intermission both appeared on the stage, and made addresses complimenting the orchestra and the conductor. Mrs. Roosevelt also read a message from Secretary of State Cordell Hull.

Tremendous applause and cheering at the end of the concert brought forth an added number, the Perpetuo Mobile by Novacek.

The orchestra, booked for only a few September concerts, was slated for disbandment about Oct. 1, until further resumption of the activities next Spring.

L. K.

RUGGIERO RICCI,

young violinist, finds a "spot in the sun" outside the barn on a farm near Elizabethtown, N. Y., where he spent his holiday practising.

Modern Musical Idioms Influence Style of the Dance

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

The dance as a medium for modern composers in America offers outlets for expression of unique sort. The field has been relatively little touched as yet, despite the pioneer work of several of the more enterprising musical creators and ballet producers.

In the previous issue of the Musical Courier, the opportunities the increasing interest in the ballet has provided for the American composer were discussed.

Concerning the more specific problems, John Colman has supplied us with several provocative statements. Mr. Colman was pianist and accompanist for the Jooss Ballet and composed ballade for that company. He has also composed Legenda (piano and oboe) for Pauline Koner, Ballet for chorus, orchestra and soprano for Eleanor King, Wooden Spoon and Jota for Atty Vandenberg, and collaborated on Candide for Doris Humphrey and Charles Weidman.

Influence of Tonality

He speaks with authority, and composers and dancers alike will do well to pay attention to his remarks. He points out that the element of time is only part of the relationship between music and the dance; that although the phenomena of pulse and tempo are by now almost thoroughly explored, most musicians and dancers still seem to be more aware of them of than any other relating factor. "More often than not," he claims, "the influence of harmony or tonality is ignored; this is in spite of the fact that its relationship to the dance is even more intimate than that of rhythm. Harmony and tonality would and do influence the dancer's use of planes and direction.

"I have seen this happen throughout my experience as composer and accompanist for dance groups. As it stands now, several dancers using the same music will use their space in the same way, although the content of their respective dances will be altogether different. The gradation of tension in harmony which exists in all music to a degree remains ignored by dancers although the terms 'tension' and 'relaxation' are certainly not unknown to them.

"But if dancers are unaware of these links musicians are no less guilty in respect to their contributions.

"More understanding of each others' art is required before a proper fusion can be achieved. A composer of today who turns to ballet and dance accompaniment can derive much that is beneficial to his own art. He will be forced to become more direct and practical in his choice of material, and will find that style and form are lesser problems than the problem of collaboration.

"A short period as rehearsal pianist or even for the training lesson could serve as a good schooling in the basic principles of the dance-music relationship. The conditions, however, under which dancers rehearse and train require of the music a certain formalized cast which, while not dangerous for a short period, would prove harmful for a long one. I mean by this, that endless repetition of the same rhythmic pattern and the tendency to use easy and popular rather than considered and carefully chosen music might instil a slackness and bad habits that would be difficult to eradicate. Subtlety, though, is not the prime issue in a brief period of acquaintanceship; once the composer has learned the powerful influence that dance and music exercise on each other, he is ready to collaborate. If the dancer meets him half way, both are ready to set out for the ideal goal: a co-existence with both arts interdependent and mutually contributive."

MIRIAM WINSLOW and FOSTER FITZ-SIMONS in CARIBBEE, a dance significant for its use of Latin-American traditions.

(Right)

ROBERT and GABY CASADESUS at St. George's School, where both conducted master classes this summer. Mr. Casadesus has also made two appearances as piano soloist with the New York Philharmonic-Symphony Society at the Lewisohn Stadium.

The Conductor's Viewpoint

With increasing symphonic appearances for the dancers, we welcome a word from Fritz Mahler, conductor and husband of Pauline Koner. He says, "The major problem of conducting for dancers is the perfect synchronization of musical and dance tempo and phrasing. In order to obtain this goal there are two essential requirements.

"On planning a new composition the choreographer should consult the conductor on the tempo and phrasing of the musical score he intends to use. This would prevent the usual faults, for example, overstuffing a phrase with too many and too difficult movements. Or planning a musical passage at an arbitrary tempo impossible for the dancer to perform.

"On the other hand, the conductor should understand dance technique as well as any other solo instrument which he is called upon to accompany. Likewise he should acquaint himself thoroughly with the choreography of the composition by attending many dance rehearsals. This will enable him to anticipate any special effects and to time perfectly accents and pauses."

Ballet Russe in New York

A three-week season of the Ballet Russe de Monte Carlo will open Monday evening, Oct. 14, at the Fifty-first Street Theatre, New York.

Italian Works to Open 3 Opera Series

(*Continued from page* 3)

given at the Metropolitan had Lilli Lehmann as the leading soprano.

In selecting a Verdi work, Mr. Johnson has been consistent with his usual procedure, for his previous opening nights have included Traviata, Otello and Boccanegra. Twice a Wagner score was named for this honor, for in 1936 he selected Die Walküre and in 1937 named Tristan.

The Metropolitan general manager said that 94 per cent of last year's subscribers have already renewed their subscriptions to date, a record figure.

San Francisco Schedule

The San Francisco opera schedule lists for Oct. 14 Lakmé with Pons, Jobin, Kipnis and Cehanovsky. On Oct. 16 Der Rosenkavalier will be presented with Lehmann, Stevens, Bokor, Sten, Kipnis, De Paolis and others.

On Oct. 18 Boheme will be sung with Sayao, Bokor, Bjoerling, Pinza, Brownlee and Cehanovsky.

Pinza heads the cast for Oct. 21 in Don Giovanni, with Rethberg, Bokor, Zebranska, Schipa, Kipnis and Cehanovsky.

A Masked Ball, the Metropolitan's first revival, will be heard on the Coast on Oct 23 with Rethberg, Bjoerling, Sten, Bokor and Weede in the cast.

On Oct. 25 The Girl of the Golden West is scheduled to be sung in English. Tibbett had been named for this together with Marjorie Lawrence, Jagel, Weede, Cehanovsky and others. The American baritone was also scheduled to sing the title role in Rigoletto on Oct. 28 with Pons, Naya, Alvary, De Paolis, Cehanovsky and others. Changes will probably be made.

Aida will be heard in Memorial Opera House on Oct. 30 with Rethberg in the title role and Sten, Weede and Pinza in support. The season will conclude its regular series on Nov. 1 with Manon sung by Sayao, Schipa, Brownlee and others.

The popular series lists the same casts for Lakmé on Oct. 20; Der Rosenkavalier, Oct. 27; La Boheme, Oct. 29; and The Girl of the Golden West on Nov. 2.

Chicagoans Enlarge Roster

Several new members join the Chicago Opera this season, including Zinka Milanov for the opening night's Aida. Others to be heard for the first time are Jarmila Novotna, Suzanne Sten, Enya Gonzalez, Margit Bokor, Risé Stevens, Lydia Summers, Dorothy Kirsten, Florence Kirk, Naomi Cullen Cook, Richard Crooks, Alexander Sved, Fred Destal and Mack Harrell.

Novotna will make her debut in the title role of Traviata while Mme. Gonzalez will be heard in the title role of Butterfly, Mrs. Cook as Leonora in Trovatore and Mme. Bokor as Zerlina in the revival of Don Giovanni.

As already announced novelties will include Marjorie Lawrence in the title role of Carmen and Grace Moore will appear as Fiora in L'Amore Dei Tre Re under the baton of the composer, Italo Montemezzi. Returning to the company will be Sonia Sharnova, to be Dame Quickly in Falstaff with John Charles Thomas in the title role; Janet Fairbank, Kathryn Witwer and Messrs. Bjoerling, Baum, Maison and Pinza.

Kirsten Flagstad, Lauritz Melchior and Rose Bampton again will be principals. The new conductors this season will include Artur Rodzinski, Edwin McArthur, Maurice Abravanel, Paul Breisach, Kurt Adler and William Martin.

The Ballet Theatre will provide the divertissements for all works.

Helen Traubel
DRAMATIC SOPRANO
METROPOLITAN OPERA ASSOCIATION
"For vocal opulence, purity and evenness throughout a wide range, Miss Traubel has no equal among her compatriots. . . . From the lowest to the highest note there is not one tone casting a blight on the excellence of the whole."
—Alice Eversman, Washington Star, Aug. 12, 1940
Exclusive Management: Evans & Salter 113 West 57th St., N. Y.
Division: Columbia Concerts Corporation of Columbia Broadcasting System

REGINALD GLADYS
LAUBIN
AMERICAN INDIAN DANCES
Pers. Rep., Wm. Neill, 119 W. 57th St., N. Y. C.

HANS ERIKA
WIENER with THIMEY
Program of Modern Theatre Dance
Demeter Zachareff Concert Management
25 Huntington Ave., Boston, Mass.

JACQUES CARTIER
"That Dancer-Artist Extraordinary"
Management: Embree Concert Service, Inc.
100 West 58th St., New York City

Colon Season and Stokowski Visit Stir Argentine

BUENOS AIRES.—The German series at the Colon opened with a brilliant performance of Die Walküre, conducted by Erich Kleiber, who detailed the beauties contained in the monumental lyric drama with great skill, cleverly handling the forces under his charge. All the themes were lucid and even the comparatively secondary voices of the orchestra and the singers were heard with clarity.

The cast was headed by Marjorie Lawrence, returning to the Colon after an absence of four years. She offered a graceful delineation of Brünnhilde, singing with intensity and art and making her acting tell eloquently at all times. Irene Jessner as Sieglinde gave to her part a vital and sensitive interpretation of real beauty, offering her best performance so far this season. Lindja Kindermann's lovely dark, low tones and commanding stage presence were fully appreciated in her performance of Fricka. She also joined the assembled Valkyries in the next act as Rossweise. René Maison was a pictorially traditional Siegmund, voicing his part with vigor and tonal warmth. Herbert Janssen's Wotan had its better moments in his singing of the Abschied, which he performed with eloquence and finished style, and Emanuel List was an impressive figure as Hunding. The Valkyries (unusually well sung and acted) were Risé Stevens, Judith Hellwig, Maria Rubini, Emma Brizzio, Yolanda di Sabato, Clara Oyuela, Amanda Cetera, besides Mme. Kindermann.

In a later performance, Sieglinde was taken by Judith Hellwig, a newcomer to the Colon, heard as a Valkyrie at the first performance. She displayed sincere acting and a warm-colored vocalism, sharing the applause with the cast already reviewed. The new Fricka was Risé Stevens, who sang her part with her usual fullness and beauty of voice and accurate musical instinct, and portrayed a noble figure as the goddess.

The Barber

Rossini's scintillant and always youthful Barbiere di Siviglia was given under the baton of Ferrucio Calusio. He offered a lively version of the popular masterwork with an excellent cast. It included Bidu Sayao as a graciously delicate and vivacious Rosina; Bruno Landi, who sang with consummate finesse the part of Almaviva; Salvatore Baccaloni and Giacomo Vaghi as Don Bartolo and Don Basilio, unique for their irresistible comic acting and magnificent, opulent singing; Armando Borgiolli as a sonorous Figaro, and Emma Brizzio as a highly effective Berta. The work as a whole scored an outstanding success, enhanced with the *regie* by Dr. Otto Erhardt, which had happy details.

With a repetition of the Rossini opus and the final performances of Gluck's Alceste and Cimarosa's Astuzie Femenile the Italian and French series were closed.

Stokowski Forces in Debut

During a fortnight, Buenos Aires became the headquarters of the All American Youth Orchestra and its leader, Dr. Leopold Stokowski, in their first visit to this part of the world.

A full audience which packed the Grand Rex (with capacity for 3,500) on the night of Aug. 14 greeted with an ovation the initial bow here of the eminent conductor. He immediately opened the concert with a brilliant execution of his orchestral transcription of Bach's Fugue in G minor. It was a magnificent accomplishment of the new ensemble, which brought a rapturous ovation from the audience, evidently impressed with the majestic line and superb tone imparted to this offering, which so strongly recalled the familiar recordings of the Philadelphia Orchestra.

Subsequently came a stirring performance of Brahms' First Symphony, which had epical grandeur and resplendent tonal beauty. The concert ended with Stokowski's arrangements of Debussy's L'Après-midi d'un Faune and the love music from Tristan and Isolde. One could quarrel with the alterations to the original score here and there, but the sum total of achievements was sweepingly impressive, bringing prolonged applause from the enthusiastic audience, to which Dr. Stokowski kindly granted three encores.

Following a second concert given on Aug. 16 with a program which listed Ravel's Bolero, Stokowski's transcriptions from Corpus Christi in Seville by Albeniz and Debussy's Night in Granada and the Pathetic Symphony by Tchaikovsky, the youthful ensemble offered a successful series of three concerts in Montevideo, Uruguay. They reappeared in Buenos Aires on Aug. 20 with a program including Handel's Overture in Re minor, Beethoven's Eighth Symphony, Bach's Passacaglia and Fugue in C minor, an Argentine opus, La Muerte del Inca by Juan Bautista Massa, and an arrangement of music from Moussorgsky's Boris Godounoff.

The broad classical spirit of the Handel score and the severe inspiration of Bach were displayed in all their overwhelming beauty in the Stokowski interpretations. The Beethoven symphony was led with light and graceful hand. The audience also appreciated the outstanding performance of the local work and the colorful and at times gorgeously decorative version of the Moussorgsky music which showed the conductor and his players at their top form.

Stokowski on Aug. 22 conducted an all-Russian program which opened with a vigorous reading of Moussorgsky's Entr'acte from Kovantschina, followed by the first local hearing of the Fifth Symphony by Dimitri Shostakovitch. This work taxes the technical and interpretative abilities of even veteran orchestras, but under Stokowski's compelling guidance his young players gave a magnificent account of themselves.

A sparkling version of the Polovtsian music from Borodin's Prince Igor and Stravinsky's Fire Bird Suite, read with rhythmic incisiveness and sumptuous tonal color, brilliantly closed the program.

Subsequently, Dr. Stokowski and his forces appeared in Rosario (Argentina) on Aug. 24 and 25, returning to Buenos Aires for a farewell series

JORGE H. WHITE.

Gallo Forces to Open Tour; Seek Theater in New York

Fortune Gallo's San Carlo Opera Company starts its thirtieth season on the road on Oct. 8 in Wheeling, W. Va., and three days later opens a two and a half week season in the Auditorium at Chicago. Other cities to be visited on the tour to the coast and Canada will include Milwaukee, Detroit, Cleveland, Buffalo, and Boston. Because of lack of a suitable theatre, according to Mr. Gallo, the annual New York season has been held in abeyance until later.

Audiences "South of the Border" Found Hospitable to U. S. Artists

The belief that only top-ranking artists can have success "south of the border" and more especially in Mexico is erroneous, according to George H. Dalrymple, American impresario, who spent the summer in Mexico City where numerous artists from our own concert field were appearing.

"This attitude," said Mr. Dalrymple, "which had been general among artists, I feel is false. From my own experience, I believe that a good young artist with talent can successfully give recitals in the various cities in Mexico, Central and South America.

"I have been greatly interested in this field of concert work since my experience in Buenos Aires and other South American cities during the summer of 1939. On March 26, last, I was appointed a member of a sub-committee of the Conference on Inter-American relations in the field of music working with the Cultural Relations Department of our State Department in Washington.

Cementing Good Will

"There is nothing that can compare with the effort of our government to cement good will between countries south of us by an exchange of artists. For my own part, I am bringing to this country this season a member of one of the oldest and outstanding families in Mexico, Jose Ives Limantour, a conductor, who was educated at Oxford and has conducted in England. This past summer he also conducted in Mexico City.

"I have found that a spirit of great friendliness is shown to our own artists in these other countries to the south of us. The recitals are well patronized. Of course there are certain rules and regulations which have to be complied with in connection with an artist appearing in different countries and it is my desire to endeavor to have the State Department to have modified certain regulations.

"There is a vast musical audience in these various countries and, unlike the cities in our country, an artist, if he is liked, can give nine to twelve recitals, one right after the other, and have good attendance.

"In Mexico, the season extends the year around and there is Mexico City, Puebla, Monterrey and Guadalajara in which to give recitals.

Schwarzmann-Lehner on N. Y. College Faculty

Mrs. Margaret Schwarzmann-Lehner, originator of the first Children's Conservatory of Music in Europe as a part of the Neues Wiener Conservatorium at Vienna, now is in New York and has been appointed a member of the piano faculty at the New York College of Music, Carl Hein, director.

CHICAGO

(*Continued from page 3*)

which according to Manager Henry E. Voegeli are 25 per cent above last year. Many artists new in our midst are to make their debut either at the Civic Opera House, Auditorium, Studebaker or Orchestra, Kimball, Auditorium Recital, Curtiss halls which will harbor several series.

The suburbs, Evanston, Winnetka, Highland Park and Lake Forest on the north side and Oak Park on the west, are contributing to the vast influx of new visiting artists by presenting them in their own communities. Our institutions of musical learning are already in full swing and though none is operating at capacity as yet the prospects for a banner year are bright.

Opera Novelties and Newcomers

A rapid glance over the personnel of the Chicago Opera reveals the names of many newcomers, among whom are Zinka Milanov, Jarmila Novotna, Lydia Summers, Suzanne Sien, Enya Gonzalez, Risé Stevens, Margit Bokor, Dorothy Kirsten, Florence Kirk, Naomi Cook, Richard Crooks, Alexander Sved and Fred Destal. Miss Kirsten is a protégée of Grace Moore and Miss Kirk achieved recognition at her debut in the title role of Amelia Goes to the Ball under the baton of Fritz Reiner. Miss Novotna, Czecho-Slovakian operatic star, will make her local debut as Violetta in La Traviata. Miss Milanov, who sang the dramatic soprano role in the production of Verdi's Requiem Mass at Carnegie Hall two years ago under Toscanini and again at the Lucerne Music Festival, has been chosen to sing the title role on opening night when she will share the spotlight with Giovanni Martinelli, Karin Branzell and John Charles Thomas. The American-born Risé Stevens, whose successes at the Metropolitan brought her recognition, will have many opportunities for the display of her talent in various roles.

In the revival of Mozart's Don Giovanni, Miss Bokor will be the Zerlina. The Philippine soprano, Miss Gonzalez, will make her first appearance as Butterfly and the Chicago favorite, Naomi Cullen Cook, has been entrusted with the role of Leonora in Trovatore. Mr. Crooks has been heard time and again in Chicago, but his performance this fall will mark his debut on our operatic stage. Although Miss Sten is a new figure to opera-goers here, she already has won Chicagoans by her fine performance in Der Rosenkavalier at Ravinia a year ago.

Kirsten Flagstad is to sing Isolde to the Tristan of Lauritz Melchior. Rose Bampton has been re-engaged; likewise Marjorie Lawrence, not heard here since 1936. The Australian soprano will make us acquainted with her version of the title role of Bizet's Carmen. Virginia Haskins, a "find" of the previous season, will be with us again and is to appear as Nannetta in Falstaff.

Montemezzi to Conduct

Grace Moore will be the Fiora in The Love of Three Kings, which is to be directed by the composer, Italo Montemezzi. Lily Pons is scheduled for at least two appearances; Helen Jepson for many more. Miss Branzell will be the Amneris in the gala opening. Sonia Sharnova, long a Chicago favorite, makes her re-entry as Dame Quickly in the performance of Falstaff scheduled for the first Saturday matinee with John Charles Thomas as the fat knight, Dusolina Giannini as Alice Ford, Lydia Summers making her first bow as Mistress Page, and Jose Mojica, not heard here since 1929, in the role of Fenton. Mack Harrell, a newcomer, will assume the role of Master Ford in the same production; Douglas Beatty is cast as Pistolan and Giuseppe Cavadore has been assigned the part of Dr. Caius. Giovanni Martinelli will be heard as Manrico in Trovatore, and Canio in Pagliacci. Lawrence Tibbett scheduled to sing Iago in Otello and the hunchback jester in Rigoletto, will be unable to come. Tito Schipa is to be the Don Ottavio in the revival of Don Giovanni. Charles Kullman has been engaged for the role of Avito in the Love of Three Kings, and Frederick Jagel for that of Gennaro in the revival of the Jewels of the Madonna. Kathryn Witwer, not heard in opera here in several years, has been secured again; likewise Janet Fairbank. René Maison has been reengaged and Jan Peerce will make his first Chicago appearance. The names of Jussi Bjoerling and Kurt Baum also figure prominently in the tenor roster. George Czaplicki will be heard again in his extensive baritone repertoire; so will Carlo Morelli and Ezio Pinza has been given important assignments.

If many newcomers are listed among the singers, no less than five new conductors are announced—Italo Montemezzi, Artur Rodzinski and Edwin McArthur each having at least one guest appearance, while Maurice Abravanel, Paul Breisach, Kurt Herbert Adler and William P. Martin will be permanent members of the company. Other conductors who will assist General Director Weber are Carl Alwin, Angelo Canarutto and Leo Kopp. The technical departments will be under the direction of William Wymetal, Martin Magner and Phillip Fein. The Ballet Theatre, new to us, will participate in operas besides presenting special all-ballet performances on Thursdays and Sundays.

Celebrations to Mark Choral Anniversaries

The Opera and Symphony are not the only musical organizations that will commemorate with unusual programs their long services to the cause of good music. The Apollo Club, our oldest choral society, marks its sixty-eighth year with various concerts in Orchestra Hall and the Swedish Choral Society celebrates its silver anniversary with three concerts instead of its customary two. Both the Apollos and the Swedish Choral will be heard in Orchestra Hall during the Yuletide and later in the spring.

Glamorous Array of Artists Engaged for Opera Series

FRANK LA FORGE and LILY PONS at the former's summer camp in Canada where Miss Pons and Mr. La Forge prepared the programs to be used this season by the Metropolitan Opera coloratura soprano.

Harry Zelzer to Present Operas, Ballets, Instrumentalists and Singers

Such attractions as operas, ballets, instrumentalists and vocalists make variety the keynote of Harry Zelzer's schedule for the new season, which begins Oct. 16 with a novelty, the Polish Ballet, and Ladis Kiepura, tenor, as assisting artist. His operatic offerings include the first Chicago performance of Domenico Cimarosa's Il Matrimonio Segreto featuring Giacomo Rimini and Virginia Haskins and repetition of the Polish operas Halka and The Haunted Castle by Moniusko on Oct. 20, Jan. 19 and March 30 respectively. Angna Enters appears Nov. 9; the original Don Cossack Chorus gives two concerts, Nov. 17; Jean Tennyson will be heard in joint recital with Alexander Sved, new baritone of the Chicago Opera, Nov. 24 and Carmelita Maracci and ensemble are listed for three performances, Nov. 29 and Dec. 1. The indefatigable Zelzer has also booked concerts for George Czaplicki, Chicago Opera baritone, Dec. 15; Maria Kurenka, Jan. 12; Jussi Bjoerling, Feb. 16; Jan Kiepura, March 2; Nelson Eddy, March 29 and during the month of April, Lily Pons, Grace Moore, Lotte Lehmann and Joseph Szigeti.

Bertha Ott to Bring Prominent Artists

Bertha Ott goes on successfully from year to year managing concerts of prominent artists and organizations as well as launching many young aspirants in their debuts. Her bookings are not yet complete but her schedule includes concerts by such renowned favorites as Ruggiero Ricci, John Charles Thomas, Roland Hayes, the Minneapolis and Indianapolis Symphony Orchestras and the San Francisco Ballet. A joint recital by two sopranos, Naomi Shickley West, coloratura and Clara Nelson, dramatic, begin Miss Ott's schedule on Oct. 15 at Kimball Hall.

Three winners of the Society of American Musicians contests to give their awarded recitals under Miss Ott's direction are Robert Sandy, pianist, Oct. 16; Anne McIsaac, soprano, October 28, and Louise Sunderman, cellist, Dec. 5. Other October recitals include those of Ruth Heiser, contralto, Oct. 23; Hugo Kolberg, concertmaster of the Pittsburgh Symphony Orchestra, Oct. 25; Michel Wilkomirski, violinist, Oct. 27 and John Ranck, pianist, Oct. 27. Others to appear under her management include Mara Slaviansky, soprano, and Edward Gross, tenor, jointly; Albert Hirsh, pianist; the Romance of Old Mexico with Greta Rubio, soprano, and Signor Escamilla and a Marimba Orchestra, and the Amphion Chorus of Fargo and Moorhead, Daniel L. Preston, director.

San Carlo Begins Engagement Oct. 11

During its two weeks engagement at the Auditorium Theatre, beginning Oct. 11, Fortune Gallo's San Carlo Opera Company will present Traviata, Carmen, Il Trovatore, Rigoletto, Madam Butterfly, Aida, Faust, Cavalleria Rusticana, Pagliacci, Martha, Tosca and La Boheme. Several new artists have been added to the personnel of old favorites.

Adult Education Council's Piano Series

Rudolf Serkin, Beveridge Webster, Artur Rubinstein, Vronsky and Babin and Robert Casadesus are the distinguished pianists chosen by popular request for the Adult Education Council's fifth Musical Arts Piano Series at Orchestra Hall. Serkin opens the cycle on Nov. 5; Webster comes next, Dec. 3. Rubinstein is scheduled for Jan. 7; Vronsky and Babin, March 4, and Casadesus concludes the series on March 18. Each year a young Chicago pianist is selected through competition by the Society of American Musicians to participate in these recitals. This year's

MR. and MRS. EDGAR SCHOFIELD, in the French Quarter of Montreal, while on their vacation in Canada. Mr. Schofield re-opened his New York studios, Sept. 9.

OSCAR W. ANDERSON
CONDUCTOR
TRI-CITY SYMPHONY ORCHESTRA

CARA VERSON
Pianist......"Musical Rebel"
Modern Repertory as Specialty
Booking 1940 1941
Mgt.: Bertha Ott, 1223 Kimball Bldg., Chicago

JOHN DWIGHT Tenor **SAMPLE**
ART OF SINGING
634-635 Fine Arts Bldg., Chicago.
Phone 3614 Webster

NAOMI CULLEN COOK
SOPRANO
CHICAGO CITY OPERA COMPANY
825 Orchestra Bldg., Chicago, Ill.

RUDOLPH **GANZ**
Booking 1940-41
Address: Hotel Pearson,
190 E. Pearson St., Chicago
Steinway Piano

winner, Wanda Paul, makes her debut on Feb. 4.

Mathilde Ernestine Returns to Re-Establish Beaux Arts Concerts

Mathilde Ernestine, who founded the Beaux Arts Salon concerts and the New Star Series and for three years presented Sunday afternoon concerts featuring Chicago artists, has returned from a year in Hollywood to re-establish these concerts. While in California she managed a New Star Artists concert series. Mme. Ernestine's Hollywood office is in charge of William C. Griffith, who will continue the Beaux Arts Salon Concerts at the Ambassador Hotel Theatre. Her New Star Series here, bringing out new musical talent, will take place in Curtis Hall this season.

Arthur Burton Resumes Teaching

After a brief vacation Arthur Burton has resumed teaching in his Fine Arts Building studio, where many old and new voice students are keeping him busy. Already his schedule is well filled. Mr. Burton's pupils are actively engaged in concert, recital, opera and radio as well as teaching throughout the country.

Gardner Read a Benedict

Gardner Read and Margaret Vail Payne were married in Thorndike Hilton Memorial Chapel of the University of Chicago on Sept. 17. Mr. Read is the young American composer, whose works including a symphony have been played often by the Chicago Symphony, New York Philharmonic and Boston orchestras and are scheduled for many performances this season.

John Sample's Pupils Score in Contests

Several of John Dwight Sample's pupils rated high in the recent Chicagoland Festival conducted by the Chicago Tribune, four reaching the finals and eight being district winners. Otto Slatinsky, baritone, finished first and Beatrice Ulbricht, lyric soprano, third on the west side. On the north side Willard Greiner, dramatic tenor, was first as well as first in the Cook County finals and June Brown, coloratura soprano, came first in the woman's division and second in Cook County. Georg McHardy, lyric tenor, placed second on the south side. In the finals among male voices Earl Thiel, baritone, finished second and came in as a medalist, and Daniel Cobb, baritone, was third. Micael Salamon, lyric tenor, contested in the finals from Gary, Ind. Considering that many thousands participated, having four finalists and eight district winners establishes a record for one teacher.

Cleveland Schedules Major Season

(*Continued from page* 4)

ductor, will preside over two regular subscription concerts, besides leading the usual large number of Twilight and Children's concerts. The customary four performances of the Ballet Russe with the collaboration of the entire orchestra will occur late in November. During its tour of the Eastern, New England and Southern States the orchestra will appear in 29 cities.

Brudno Concert Course

Evidence that only the highest type of musical offerings attracts Cleveland audiences is further given by the high calibre maintained by Mrs. Emil Brudno's Cleveland Concert Course, sponsored by the Cleveland Museum of Art. Its seven major musical events consisting of both, the Philadelphia Orchestra, Eugene Ormandy conducting, and the Boston Symphony under Koussevitzky; piano recitals by Artur Rubinstein in a return engagement, and Simon Barer in his local debut; a return engagement by the excellent two-piano team Vronsky and Babin, and two evenings of song by the sensational Dorothy Maynor and the beloved John Charles Thomas. These are to be augmented to comprise four additional offerings. Marian Anderson and Alec Templeton have been engaged besides two dance events: the Katherine Dunham group and the Littlefield Ballet.

Fortnightly Club Series

The Fortnightly Musical Club is planning a series of eight formal concerts at Steinway Hall, the College Club and the Museum of Art with predominant members of the organization on the performing platform. The program committee is in capable hands and the opening event will be a song recital by Lila Robeson, contralto on Oct. 15.

Figuring prominently as a convention city, Cleveland will be host on Dec. 29, 30, and 31 to the Music Teachers National Association, Warren D. Allen of Stanford University, Calif., president. Local chairman of the event is Russell V. Morgan.

Early in June the Ohio Music Teachers Association will convene here for three days and reports on State Certification of the private music teacher are being anticipated with much interest.

Sevitzky Starts New Season With Concert on Nov. 15

INDIANAPOLIS.—Indiana's fourth musical season under the direction of Fabien Sevitzky begins on Nov. 15-16 with the first of 10 pairs of Friday afternoon and Saturday evening concerts by the Indianapolis Symphony Orchestra. The usual Sunday afternoon "Pop" concerts and the regular six concerts for children will augment the subscription series.

Several states which have not yet heard the orchestra will be visited on tour this year according to Franklin Miner, manager. The local series includes four instrumentalists and two singers as soloists: Jascha Heifetz, violinist; Josef Hofmann and Abram Chasins, pianists; Mildred Dilling, harpist; Marjorie Lawrence, Metropolitan Opera soprano, and Igor Gorin, baritone.

Adhering to the policy he inaugurated in 1925 when he founded the Philadelphia Chamber String Simfonietta and which he has observed during his conducting here, Mr. Sevitzky will present at least one American score on every program he conducts, whether here at the head of his own orchestra or as guest leader of other ensembles.

DOROTHY REMINGTON and WILLIAM WEBSTER,

with their dog, Mme. Pooch-ini. The tenor and dog are reported singing the drinking song from Cavalleria Rusticana while the soprano is adding "color." The Washington vocalists and teachers spent their summer at their camp at Big Meadows in the Shenandoah National Park, Virginia.

STUDENTS AT THE SALZEDO HARP COLONY AT CAMDEN, ME.

CAMDEN, ME.—Carlos Salzedo, harpist, held classes here this summer, attended by a large number of artists. Shown in the picture are, left to right, back row: Anna Bukay, Wilmington, Del.; Joanna Allen, Johnstown, Penna.; Deanne Muenzer, Rockville Centre, N. Y. Centre row, left to right: Lilian Phillips, Beaumont, Tex.; Emily Richardson (seated), Raleigh, N. C.; Frances Stainton, first harpist of the Baltimore Symphony Orchestra; Malinde Pollock, San Francisco; Rebecca Lewis, first harpist, Indianapolis Symphony Orchestra and head of the harp department at Jordan Conservatory, that city. Seated is Marjorie Call Salzedo, concert harpist, and beside Mr. Salzedo is Lois Bannerman, concert and radio harpist. Leaning against Mr. Salzedo's harp is Lucy Lewis, Redlands, Calif., head of the harp department at Oberlin Conservatory of Music. Seated at the instrument is Ruth Blane, of London, Eng., and behind her is Marjorie Gibson, Santa Barbara, Calif. Seated on the lawn are Clara Wolff, New Kensington, Penna.; Mary Roady, Honolulu; Betty Mink, Waterbury, Conn.; Joan Wynn, Jersey City; Jeannette Robbins, Indianapolis; Marjorie Sutter, Bowling Green, O.; Virginia Cochran, Morgantown, W. Va.; and Marjorie Albrecht, Sommerville, N. J.

Other members of the Colony this summer, not shown in the photograph, were Eleanor Mellinger, Santa Barbara; Ruth Dean, Detroit; Rebecca Green, Waterville, Me.; Jean Jennings, Mousic, Penna.; June Nanson, Buffalo; Joan Cummings, Skowhegan, Me.; and Mari Wagner, Indianapolis. These students were concertizing or teaching at the time.

University Extension Conservatory

1903 CHICAGO 1940

THE WORLD'S LARGEST HOME STUDY CONSERVATORY OF MUSIC

MEMBER OF

A distinguished faculty of artist teachers.

Highest Standards of Music Instruction

Extension Courses by noted teachers, leading to Diplomas, and Degree of Bachelor of Music.
You can prepare yourself for a better position by studying at your convenience by the Extension Method.
No entrance requirements except for Degree Courses. Credits earned by using your spare time for advancement.
Catalog and illustrated lessons sent without obligation to you. Check coupon below.

UNIVERSITY EXTENSION CONSERVATORY
1525 E. 53rd Street A-218 Chicago
Please send me free and without any obligation full details of your Home Study Method, and also lessons from the course I have checked.

☐ Piano Course for Students
☐ Normal Course for Teachers
☐ Violin
☐ Cornet
☐ Trumpet
☐ Harmony
☐ Advanced Composition
☐ History of Music
☐ Choral Conducting
☐ Pub. School Music
☐ Ear Training and Sight Singing
☐ Voice
☐ Guitar
☐ Mandolin
☐ Clarinet
☐ Saxophone
☐ Piano Accordion

Name .....
Street .....
City ..... State.....
Experience .....

See WOODSTOCK TYPEWRITERS

MAURICE EISENBERG and his children, PABLO and MARUTHA, at their summer place in the Thousand Islands, where the cellist and his family spent their vacation.

Texas Center Applauds Wagner List

Flagstad Sings in San Antonio on Orchestral Program

SAN ANTONIO, TEX.—Kirsten Flagstad, soprano, was presented by The Friends of Music (Elizabeth Devoe, sponsor) in a memorable concert. A symphony orchestra composed of resident musicians, conducted by Edwin McArthur, played the accompaniments and also contributed four finely played numbers by Wagner to the program. Mme. Flagstad's numbers were Senta's Ballad from The Flying Dutchman, Dich theure Halle from Tannhäuser, Elsa's Dream from Lohengrin, Prelude and Love-Death from Tristan and Isolde, and Du bist der Lenz from Die Walküre. An unusually large and enthusiastic audience received Mme. Flagstad with acclaim.

Nina Rosa was the second offering of the season of the San Antonio Civic Opera Co., of which Mrs. Lewis Krams Beck is president. There was an exceptionally fine cast, headed by Lois Farnsworth Kirkpatrick in the title role, William Clark Bryan as Jack, Wally Gursch as Pablo and Eric Harker as Jimmy. Each did outstanding work, both vocally and histrionically. The minor leads were also well-chosen. Dances were by Rosa Elida and her Elidenas Ballet. The orchestra was conducted by Dr. Otto Wick and the production staged by Joe Clay Roberts. MRS. STANLEY WINTERS

Primrose to Be Soloist With Quartet and Orchestras

William Primrose, solo violist of the NBC Orchestra, who recently returned from South America, opened his new season on Sept. 17 at Bennington, Vt. On Oct. 29 he will be heard with the Toronto Symphony Orchestra and then makes three appearances with the Budapest String Quartet, two in New York and one in Pittsburgh. Later Mr. Primrose will be soloist with the New Jersey Symphony Orchestra, in Orange and Montclair, N. J.

New Orleans Orchestra Launches Fall Campaign

NEW ORLEANS.—The New Orleans Symphony is beginning its fall drive for subscriptions and donations, it was announced recently by Irving L. Lyons, vice-president of the association. The orchestra will be conducted by Ole Windingstand, well known Norwegian conductor, and will consist of seventy musicians, with supplemental instrumentalists being imported whenever the occasion arises. The season, which has been divided into a series of fall and spring concerts, will open on October 15. A youth concert series, which has always been a feature of the orchestra's program, will place increased emphasis this year on oral and visual musical education by the use of motion pictures to accompany the concerts and illustrate the history of music and the lives of the world's famous musicians.

Before an audience which filled the new McAlister Auditorium on the campus of Tulane University, the Festival Choir of the Tulane summer school closed its session with a community concert, accompanied by a cooperative symphony orchestra. The concert was sponsored by Tulane University, but the choir comprised students of Tulane and Loyola universities, various high school vocal groups, and members of different church choirs.

The symphony orchestra was composed of instrumentalists from the Musicians' Protective Union, and Louisiana State, Loyola, and Tulane universities, with the work projects administration symphony as a nucleus. Doris Luff, a graduate of Newcomb's school of music, who is presently enrolled at the Curtis Institute of Music in Philadelphia, was the soprano soloist; and Warren Galjour, baritone student at Loyola University, sang the role of Boris when the choir presented the coronation scene from Boris Godounof.

Maynard Klein, who directed the program, is making plans for a similar concert to be given sometime later in the fall.

Covington, a popular summer resort for New Orleanians, has developed an active music group, organized into the Covington Music Club, which presents recitals and furthers musical appreciation. A recent program was participated in by a number of its members, including Mesdames M. D. Conners, A. P. Dubarry, LeRoy Dunn, John B. Richarson, Susan Brote, Jean Doudillon, J. R. Plummer, James Burns, Owen Heyer, H. E. Gautreaux, H. McNeely, E. A. Jones, and D. Beale. O. M. L.

HAROLD and MARION BERKLEY at their summer home at Harrison, Me., where they conducted a student and chamber music colony. The violinist and pianist have now returned to New York and reopened their studios here and also are resuming their concert activities.

Harriot Eudora Barrows Resumes Teaching at Studios

Harriot Eudora Barrows, teacher of singing, has resumed activities for the season at both her New York and Massachusetts studios. Miss Barrows teaches in Boston on Tuesdays and Wednesdays and the remainder of the week in New York.

Keutzer to Head Voice Division at U. of N. C.

CHAPEL HILL, N. C.—Clyde Keutzer, tenor, spent the summer fulfilling a return engagement with the Broadway Stock Company at Marion, Mass., playing leading roles for 10 weeks. He has been engaged to appear at the Mozart Festival next July 24, 25 and 26 at East Brewster, Mass., sponsored by the Cape Cod Institute of Music under the direction of Mme. Martha Atwood Baker. Members of the Boston Symphony Orchestra will participate.

Mr. Keutzer, now on a year's leave of absence from the Dalton School, New York City, has been appointed head of the voice department in the music division at the University of North Carolina. He gives his first recital of the season here on Oct. 2 and on Oct. 12 will be heard in Cleveland, Tenn. N. N.

Grasse's N. Y. Recital, Nov. 13

Edwin Grasse, violinist-composer, has selected Nov. 13 for his annual Town Hall, New York, recital when he will present several of his own works, including the second sonata in A major, from manuscript. He also plays Sinding's rarely heard C major sonata. Ada Zeller will again assist Mr. Grasse at the piano.

CHARLOTTE SYMONS
SOPRANO
Suite 703 119 West 57th Street New York City

Harold and Marion BERKLEY
DUOS FOR VIOLIN AND PIANO
Mgt.: Guild for Musicians, 113 W. 57th St., New York

HELEN CHASE
VOICE
CONCERT—RADIO—OPERA
Teacher of MARGARET SPEAKS and Other Distinguished Artists
316 W. 84th St., N. Y.
TR. 7-9192—EN. 2-5644

ALBERT STOESSEL
COMPOSER-CONDUCTOR
Concert Management Arthur Judson, Inc., 113 West 57th Street, New York
Division: Columbia Concerts Corporation of Columbia Broadcasting System

ROSATI
ONLY teacher of Beniamino GIGLI
Also Teacher of Lauri-Volpi, Melton, Tentoni, Kaskas, Eustis, Triggiani.
205 W. 57th St., N. Y. C. Tel. COlumbus 5-0393

Juilliard School of Music
Ernest Hutcheson, President
INSTITUTE OF MUSICAL ART
George A. Wedge, Dean—Box 496, 120 Claremont Ave., New York City

HERTA GRUEN
PIANIST—COACH
Repertoire—Program Building—Piano Instruction
245 West 74th St., N. Y. C. TR. 4-2362

London Begins "Proms" Series Despite Crash of Aerial Bombs

By HUGH LIVERSIDGE

LONDON.—'Tis Saturday night. Queen's Hall is packed for the first of the Promenade Concerts. Sir Henry Wood and Keith Douglas who made this venture possible have every reason to congratulate themselves as they survey the packed hall.

The orchestra is the London Symphony. Thirty-six years ago Sir Henry took a firm stand against the practice of a musician sending a deputy to rehearsals while he fulfilled another engagement.

Many players in the Queen's Hall Orchestra of that day refused to surrender this strange privilege and resigned to form the London Symphony Orchestra.

Few of the old "rebels" remain in the orchestra today and Sir Henry has, of course, often conducted the London Symphony Orchestra many times before the present Promenade series, thereby demonstrating that no hard feelings remain on either side.

Incidentally, another interesting fact about the L.S.O. It is the only leading British orchestra that works as a limited company. The directors and shareholders of the company are all active instrumentalists in the orchestra. It also has no permanent conductor.

Superb Playing

Tonight under Sir Henry's baton they have played in superb fashion. Pouishnoff was able soloist in Liszt's first piano concerto and Noel Eadie, soprano, was in good form in Verdi's Ah, fors è lui.

Since I started this article we have had four air raid warnings. On three nothing happened except that I performed my duties as voluntary Air Warden. The fourth was a little more interesting. I was visiting Mr. Von Harten, the pianist. He had just finished playing some of Bach's "48" when the siren's wailing note "Oo-er, oo-er, oo-er" rudely dispelled the contrapuntal harmonies of the Leipzig cantor. While sheltering indoors we heard German planes overhead (we subsequently learnt the number was 200!) An odd sensation being below and wondering if they would leave unwelcome visiting cards in the form of bombs. However, all passed off peacefully. But air raid warnings are our daily portion now, yet musical activities and other entertainments carry on as usual.

Feature Scandinavians

Consequently with all these disturbances the Promenade concerts are just what the doctor ordered. One of the most unusual programs was devoted to Scandinavian music. This séance was greatly enhanced by the presence of well-known actress Margharetta Scott, who declaimed Grieg's dramatic poem Bergliot. The actress made the most of the poem's intensity and appealed to eye and ear with equal felicity. Astra Desmond showed linguistic ability by presenting three songs in Finnish, Norwegian, and Swedish.

Cyril Scott was the accomplished pianist in Palmgren's rather arid fourth concerto which was given its first London performance on this occasion.

Sir Henry Wood and the London Symphony Orchestra maintained the high level of excellency with which they started the series. I am glad to say that the Promenade Concerts continue to do remarkably well, "House Full" signs being the rule rather than the exception. A worthy tribute to the courage of Sir Henry Wood and Keith Douglas who carried on the concerts when the BBC did not appear willing to sponsor them.

Jean Norris the pianist, has been entertaining troops very extensively. In addition she has found time for normal concert activities and broadcasts. At a recent concert she was warmly applauded for her playing of pieces by Paradies, Couperin, Mozart, Chopin and Debussy.

In addition to running the now famous National Gallery concerts, Myra Hess manages to continue her widespread concert activities. She was soloist at the Mozart Promenade Concert on Tuesday, giving pleasure in her reading of Mozart's Piano Concerto in A (K 488).

Sir Henry and the orchestra also did well in Haydn's Surprise and Mozart's "Hoffner" Symphony. The program although of gargantuan proportions was savoured to the full. Roy Henderson, baritone, and Stiles-Allen, soprano, vocalized effectively. Thelma Reiss was soloist in Haydn's cello Concerto in D.

Everyman Concerts Planned

I was discussing with George Von Harten, the pianist, the forthcoming programs of our weekly Everyman Concerts; we are preparing a very strong list both of artists and music of all nations. In fact, on every side one hears of musical plans for the autumn, a fact which is most encouraging. It is certainly good to see that a large number of people realize the vital part music can play in a nation's life.

SUZANNE STEN,

Haensel & Jones mezzo-soprano "find" of last season, with Rhea Silberta (right) at the latter's New York studio, preparing repertoire for the extensive 1940-41 season of opera, concert and radio for which Miss Sten is booked.

AT CONCLAVE OF "BRAVES."

Ish-ti-Opi (seated, in front row) with a group of Canadian Indians at the Exposition recently held in Toronto. The baritone was a guest at the exhibit and was programmed for a speech. Following his tour of Canada, Ish-ti-Opi returns to New York for a recital at Town Hall on Oct. 26.

New Works by Dickinsons Published

Clarence and Helen A. Dickinson spent the summer at their country place at Cornwall-on-Hudson, reading proof of the new Evangelical-Reformed hymnal. Among new publications of Dickinson works are Lord We Cry; a French carol; an English edition of Gretchaninoff's Lord God We Cry; a Liszt excerpt from Christus and three anthems by William Billings, 1746-1800. In July the Dickinsons gave five illustrated talks at Union Theological Seminary on subjects pertaining to music and the service.

Arthur LeBlanc to Tour U. S. and Canada

Arthur Le Blanc, Canadian violinist, who last season fulfilled 125 engagements, will make tours of the United States and Canada again this year with special concerts in Quebec, Montreal, Ottawa, Toronto, Boston and New York. Mr. Le Blanc, who summered in New Brunswick, returns to Quebec on Sept. 20 and plans to be in New York in October. Among his summer appearances was one with the Montreal Symphony under the baton of George Sebastian where 6,000 persons heard him play the Mendelssohn concerto and demanded two encores, the Paginini Caprice and Bach's E major prelude.

Last year, his second since his arrival from Paris, found Mr. Le Blanc appearing both with orchestra and in solo recital during the course of several tours of the United States and Canada. In Quebec he made 15 appearances, gave three recitals within six months in New York, two in Carnegie Hall and one in Town Hall. Boston, Toronto and Montreal were other important cities in which he played.

Following his Boston recital, Mr. Le Blanc was presented with a Tourte bow, valued at $2,500, by his New England friends. He has scheduled a Nov. 10 date for his appearance there this season.

The Mannes Music School

David and Clara Mannes, Directors
Leopold Mannes, Associate Director

In addition to the regular Instrumental, Vocal and Theoretical Courses for professionals and amateurs the following are some of the special activities for the season 1940-41:

INSTRUMENTATION

GEORG SZELL will teach Instrumentation in classes limited to four students. There will be a detailed study of the instruments of the orchestra, actual practice in scoring, and opportunities for students to test their work with a School orchestra.

OPERA ENSEMBLE CLASS

CARL BAMBERGER will direct a class for singers in which they will have an opportunity to experience opera ensemble singing and dramatic interpretation. Complete small operas and excerpts of larger ones will be studied and performed in the auditorium of the School, accompanied by the School orchestra.

157 East 74th Steet, New York BUtterfield 8-0656

Steinway Piano

MUSICAL COURIER

Review of the World's Music
60th Year

Published by the
MUSIC PERIODICALS CORPORATION
119 West 57th Street, New York

Telephones: CIrcle 7-4500, 7-4501, 7-4502, 7-4503, 7-4504, 7-4505 7-4506
Cable address: Musicurier, New York

LEONARD LIEBLING.....Editor-in-Chief
ALFRED HUMAN..... ...Managing Editor
RENE DEVRIES (Chicago) } ..Associate Editors
IRVING SCHWERKÉ (Paris) }

CHICAGO AND MIDDLE WEST HEADQUARTERS — René Devries, in charge; JEANETTE COX, 820 to 830 Orchestra Building, 220 South Michigan Ave., Chicago. 'Phone, Harrison, 6110.
HOLLYWOOD BUREAU: Richard Drake Saunders, West Coast Representative, 5617 Hollywood Blvd., Phone, Granite 3480.
PARIS AND GENERAL EUROPEAN HEADQUARTERS—IRVING SCHWERKÉ (Chief of Foreign Staff), 6 Square Leon Guillot, Paris (XV), Telephone, Vaugirard, 48-24. Cable address, Musicurier, Paris.

SUBSCRIPTIONS—Domestic $3. Canadian, $4.50. Foreign, $4.50. Single Copies, 20 Cents at Newsstands. Back numbers, 25 Cents.
American News Company, New York, General Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Breams's Building, London, E. C. 4, England.
Sold at the principal newsstands and music stores in the United States, and in the leading music houses, hotels and kiosks in Europe.
Copy for Advertising in the MUSICAL COURIER should be in the hands of the Advertising Department ten days before date of publication.

Entered as Second Class Matter, January 8, 1883. Re-entered June 19, 1937, at the Post Office at New York, N. Y., under the Act of March 3, 1879.
Contributions must be accompanied by stamped and addressed return envelope, and submitted at sender's risk.

NEW YORK OCTOBER 1, 1940 No. 3020

The Metropolitan Muffs a Chance

The Metropolitan Opera has just announced that it will open its new season with a revival of Verdi's A Masked Ball, sung in Italian. Though it has longueurs, this work abounds in melodramatic action, and has much "meat" for dramatic soprano, sepulchral contralto, tortured tenor and villainous baritone. It is, without doubt, a score in the "grand" manner, and there was perhaps a bit of the chauvinistic in selecting an opera whose locale was shifted to the vicinity of Boston because the plot originally seemed to dally too freely with attempts at assassination in a period when Italy was jittery.

However, this does not seem to us quite enough of the American note to be stressed in this year 1940, with world conditions as they are. Even with a polyglot cast, stage director, scenic designer, conductor, the management demonstrating an admirable impartiality by selecting them from different European lands, it may add up to embattled neutrality, but not to any stressing of the theme of freedom.

A fine opportunity for realizing a national musical speech, in a period of unique appropriateness, will be lost by the Metropolitan, if it gives us this season an unbroken succession of box-office warhorses—as an "efficiency expert" hired by the institution is said to have dictated several seasons ago when the slump was on, after surveying the "takes" of various operas at the till. With a new boom in the offing, it is time to slough off so timid an approach to art, and seek for authentic native expression in operas and ballets.

—o—

"Musical History" Capsuled

The musical cycle idea, so much in vogue today, has given new solidity as well as a logical continuity to many concert courses. Orchestras, recitalists and others have in recent years undertaken many salutary object lessons of the sort.

An example in the metropolitan area is the Great Piano Classics course, which the Brooklyn Institute of Arts is giving at the Academy of Music, the chief auditorium in that borough. Presented in cooperation with Albert Morini, New York concert manager, this series of six Tuesday evening recitals has an interesting program content, arranged to include works from Bach to moderns.

On November 19, Percy Grainger will introduce the series with an eighteenth century program of Mozart, Bach, and Scarlatti. There will follow recitals devoted to Beethoven, Brahms, Schumann, Chopin, Liszt, Debussy, Ravel, with pianists Moriz Rosenthal, Stell Andersen, Harold Bauer, Abram Chasins, Earl Maiman, and Mario Castelnuovo-Tedesco as their interpreters.

For more than a century, the Brooklyn Institute of Arts and Sciences has pioneered in adult education. Today, under the leadership of its President, James G. McDonald, it continues, with increasing scope, its task of helping equip minds "vocationally, socially, and spiritually for lives on the adult level under present conditions."

Although music is but one-fifth of the Institute's program of popular education at the Academy of Music, embracing as it does the arts, the sciences, philosophy, literature, travel, and current vital issues, it is in itself an impressive record.

Julius Bloom, Associate Director of the Institute at the Academy of Music, is instrumental in the projection of this work. The Institute sponsors more musical events in a season than almost any commercial concert hall solely devoted to this purpose. In the next thirty weeks, some eighty performances including concerts, operas, lectures, recitals, young artists' series, chamber and choral music, will be given under its auspices.

—o—

Variations

(Continued from following page)

praisefully. (Probably in another generation or so, some author will start to debunk him.)

Now comes Maurice Dumesnil with his current Claude Debussy, Master of Dreams, to join previous biographers Chennevière, Petes, Decsey, Lockspeiser, Vallas, Thompson.

Dumesnil, pupil of Isidor Philipp, is a Parisian pianist and writer who has given concerts in America (on Chopin's own piano), and is known here also through his excellent brochure, How to Teach and Play Debussy (1932) and his lectures on the music of that composer.

It can be said unequivocally that of all the Debussy biographies, Dumesnil's is likely to make the widest appeal to the general musical public. It is written in personal, animated style, has an abundance of dialogue and anecdotes (some of them unfamiliar) and altogether approximates the Emil Ludwig manner of treating the lives of the great. However, Dumesnil also writes authentically, for the cover blurb of his book explains that it was authorized by Mme. Debussy, who supplied Dumesnil with countless recollections and other details about her husband.

Charm, liveliness and beauty flow from Dumesnil's pen, and one cannot read the concluding poignant chapter, The Last Years, without a strong emotional reflex.

As a sample of Dumesnil's lyrical writing, this can be cited: 'To love Debussy's music best, one must be a lover of Nature, of deep forests, of medieval legends which tell of old castles, of ancient walls worn by time and covered with ivy; one must have felt the spell of the declining sun on seashores and river bends, and perceived in an autumn park the exalted fragrance of dying flowers."

Dumesnil makes no attempt at specific analysis of Debussy's compositions, but that should not deter the student from learning more about the man himself than may be found in any other book about the "Musicien français"—the only epitaph on his modest tombstone, and carved upon it at his own dying request. (Ives Washburn, New York.)

Cartoon by Farlow

"Two loge seats for Splevinzki's recital. And be sure one can be **seen**."

Apropos, the Rev. Dr. William Howard Marsh, of the Church of the Holy Trinity (Brooklyn) delivered a sermon recently which he called Hitler and Wagner, the Perversion of an Art.

The Reverend dwelt on Hitler's devotion to the Wagner operas and said that the Führer "finds emotional relief and inspiration in them for his actions. . . . The fact that the city of Nuremberg (Hans Sachs' home) is fast becoming the seat of Nazi power, is another evidence of Hitler's admiration of Wagner, and he fancies himself as Hans Sachs, the hero of Die Meistersinger. . . . Thus Wagner, one of the greatest figures of the nineteenth century, is being debauched by Hitler in the twentieth century. Let it be a lesson to us all. Let God help us to cherish our creative artists and keep alive in our time the true interpretation of their art."

The intention of Dr. Marsh is admirable, but his argument is somewhat illogical. Wagner cannot be debauched through the admiration or love of any unworthy person, even a Hitler. Music was not debauched because Nero sang while Rome burned. Christ was not debauched because of the cruelties practised in his name. The sublimity of Wagner's music and Christ's teachings is untouchable and indestructible. The debauched are those who misuse them.

✦ ✦ ✦

In these martial days some musico-military definitions seem not inappropriate:

Communiqués—What the broadcasting corporations and ASCAP put out about one another in their war.

Propaganda leaflets—Managerial prospectuses.

Espionage—Petrillo's publishing of the fees of well-known AGMA artists.

Counter espionage—AGMA's publishing of Petrillo's salary.

Fifth Column—What some prima donnas do to other prima donnas.

Strafing—What some singing teachers would like to do to some others.

Appeasement—The way of opera impresarios with their stars.

Dictator—Any major orchestral conductor.

✦ ✦ ✦

Then there is Reprisal. Stokowski and his Youth Orchestra toured South America; now comes the reliable report that Brazil may send a Youth Orchestra to give concerts in our land. Vargas, president of Brazil, is back of the plan.

✦ ✦ ✦

Toscanini's name has been dropped officially from the latest edition of Italy's Who's Who. What is the poor fellow to do now? Terrible, terrible!

VARIATIONS

By Leonard Liebling

Probably a great many persons who have heard Stokowski's American Youth Orchestra, wondered that he secured so many players whose average age hardly warranted the assumption that he could train them into a first class symphonic ensemble within the period of a few weeks. The wonder grew at the concerts given by the orchestra last month after its return from the triumphal South American tour.

However, there was small wonder on the part of those of us conversant with what has been going on musically in this country during the past ten years or so, especially in the public and high schools, colleges, universities, conservatories, private studios, and training orchestras for young people. We knew that practical material existed in abundance, and our only wonder was, when we heard Stokowski's splendid youthful aggregation, that no one else had thought previously of assembling and developing it.

Some of us musical writers and speakers have been saying since the World War, that America is full grown musically and has theoretically cut the umbilicus that so long tied us tonally to Europe. We were read and listened to with tolerance, but remained under suspicion that we made our wish father to the patriotic thought. In certain quarters, chiefly stimulated from abroad, the reproach was raised at us that we were injuring art through our chauvinistic propaganda. Propaganda! A fine word coming from European sources! As though America had not been completely dominated for over fifty years by a musical Fifth Column operating here on every side. Our people finally got to believe that we had no outstanding music and musicians of our own, and could hear the worth while virtuosi, conductors, singers, symphonies and operas only by importing them from across the Atlantic.

Sometimes the musical Fifth Column functioned with not much attempt at concealment. Open financial subsidies came from foreign individuals, firms and governments. Often the donations were secret, paid out as commissions to agents or performers. Anyone familiar from the inside with former operatic and concert conditions in America, and with the music publishing business in Europe, knows perfectly whereof I speak. The specific instances are too numerous for citation in these brief remarks; but by way of example, it is only necessary to mention the stranglehold which a well known Italian publisher maintained on our opera producers, and the sums paid to certain sources here by other foreign publishers, for production of their works at American concerts.

Happily, those practices have been steadily on the decline since 1914, and it is safe to assume that they will be stamped out altogether as a result of the present transatlantic war.

Stokowski deserves credit for exploding a myth to which the fuse of common sense had already been attached by thinking Americans who have intimate knowledge of the musical scene in our land. The time is past when we have to believe that the best orchestral string and brass players are born in Germany, Austria and Russia, and that the best wind performers first see the light of day in Belgium and France.

We have a multitude of young musicians with the talent and training to fill all our orchestras, and the moment has come to give them the opportunities they need. There also is a growing supply of American conductors, and it is a good sign that some of the smaller cities have discovered that fact. More should do so. If we are to have great native American conductors ultimately, they must have orchestras to lead now. The great baton artists of Europe did not begin as leaders of the great orchestras, but worked their way upward.

I firmly believe that the days of musical snobbishness in America are gone forever, and that hereafter our local powers that engage players and conductors will ask not "Where are you from?" but only "What can you do?" Everything else being equal, American applicants surely will have preference, even despite the ever increasing army of cross-seas refugees willing to work at cut rates.

◆ ◆ ◆

And now for further information about Stokowski and an important project in which he figures.

I have been able to garner for you some exclusive advance data concerning Fantasia, the new Walt Disney picture to be premiered in November. As already generally known, Stokowski had much to do with the music used in the film, and also with its reproduction. Here are the items that will make Simon Snooper jealous:

(1) Fantasia has a story that calls for the musical association of parts of Stravinsky's Rites of Spring, Beethoven's Pastoral Symphony, Bach's D minor Toccata and Fugue, Tchaikovsky's Nutcracker Suite, Dukas' Sorcerer's Apprentice, Moussorgsky's Night on Bald Mountain, and Dance of the Hours from La Gioconda.

(2) Stokowski arranged the music and recorded it with members of the Philadelphia Orchestra.

(3) Deems Taylor has commentatory dialogue in the opening part of the film.

(4) The music will not issue from the screen, but from loudspeakers placed about the auditorium, each loudspeaker announcing a different group of instruments.

(5) Special sound and other equipment is required in every theatre that presents Fantasia, and the house will have to be closed two weeks in advance for the purposes of installation.

(6) Only eleven theatres are to show the picture throughout the country at any one time.

(7) In Dance of the Hours the ballet is done by elephants, rhinoceroses, crocodiles and ostriches, all dressed in ballet skirts.

(8) There is one scene between Mickey Mouse and Leopold Stokowski.

◆ ◆ ◆

While Fantasia was being staged, everybody including carpenters, electricians and call boys, were heard whistling and humming snatches from the music, even the Bach Toccata and Fugue.

Disney himself, who has no practical knowledge of classical music (but likes it), went about with the notion that Toccata and Fugue is something like Romeo and Juliet or Tristan and Isolde, Toccata being the man, and Fugue the woman.

◆ ◆ ◆

Another piece of exclusive news: Stravinsky has just finished in Hollywood the orchestration of a new symphony covering 240 pages of score.

◆ ◆ ◆

That indefatigable compiler-editor, Albert E. Wier, is out with two more of his Arrow System volumes whose total number now begins to approach the dimensions of a small library.

Longmans, Green & Co., Wier's publisher, sponsors the latest of his orchestral score examples, The Piano Concertos of Bach-Beethoven-Brahms. The $3 book has 351 pages and includes two Bach concertos for one clavier, two for two claviers, two for three, and one for four; the five Beethoven concertos; and the pair by Brahms. There are of course also the usual Wier list of recordings and his explanatory annotations.

Similar in scope, value and price, the companion piece to the classics is Romantic and Modern Piano Concertos, embracing Chopin's two, Liszt's two, Tchaikovsky's in B flat minor, Shostakovitch's, Saint-Saëns' in G minor, Schumann's, Paderewski's, Rachmaninoff's in C minor, Mendelssohn's in G minor, Grieg's, and Franck's Symphonic Variations.

◆ ◆ ◆

Helen L. Kaufmann's new book, You Can Enjoy Music, is the latest publication for persons seeking short cut information about the nature and history of tonal art.

The material is not as elementary as that of some previous works on the same subject, and the author seems to expect readers to have at least passing acquaintance with musical terminology. The pages dealing with the science of music, earnestly simple though they try to be, are not exactly easy study for tyros, who usually prefer stories to formal analyses.

However, after the opening chapters on Pitch, Dynamics, Rhythm, Harmony and Form, the book grows somewhat more narrative and finally offers a section called Stories in Compositions, discusses radio and the gramophone, has a short lexicon of musical terms, and recommends appropriate records and books. (Reynal & Hitchcock, Inc.)

◆ ◆ ◆

Charles O'Connell has done a sensible thing in inducing Victor to make The Heart of the Symphony, a record featuring single movements of symphonies, conducted by him with the Victor Symphony Orchestra. There are eight examples consisting of the first movement of Beethoven's Fifth, first of Schubert's Unfinished, third of Tchaikovsky's Fourth, second of Dvorak's New World, fourth of Brahms' First, second of Franck's, second of Tchaikovsky's Fifth, the Festival at Bagdad from Rimsky's Scheherazade.

The stupid convention that symphonies must be performed only in their entirety, has long been ridiculous to clear thinking persons, as the other inane idea that transcriptions are an artistic sacrilege. Beethoven and Mozart often conducted single movements from their symphonies and played single movements from their concertos. Starting with Bach, and down to Stravinsky, many great composers, conductors and virtuosi have been, and are, transcribers, arrangers and paraphrasers.

That is the best answer to the dolts who decry the transference of a composition from one medium to another; just as O'Connell's is the best answer to the asinine "purists" who claim that a symphony must not be violated by having any of its movements lifted from the score as a whole.

If one adds the conductors who refuse to allow applause between symphonic movements, solo players who do the same in sonatas, and ensembles that apply the practise to chamber music, the list of presumptuous musical meddlers is fairly complete.

◆ ◆ ◆

From the New York Times of September 22:

Among the other casualties of the Battle of London are the famous Queens' Hall "bomb concerts." Sir Henry Wood probably has done more for the musical tastes of this generation of Londoners than anybody else. He has made Bach the most popular composer in town, but nobody has time for Wood or Bach or Queens' Hall now. Britain's only interest in any hall now is to get to its cellar.

When I studied music in Berlin I used to hear Germans speak of an artist's triumph as "ein Bombenerfolg." (A bomb—or bombal—success.) Now the term seems to have found its proper application.

◆ ◆ ◆

A few years ago there was a dearth of literature concerning Debussy; now he is being periodically biographed and otherwise written about, mostly

(*Continued on preceding page*)

First of the musicians to report personal losses due to the hostilities abroad is the Belgian conductor, Désiré Defauw, who managed to reach this country in time to fulfill an engagement in Montreal. Last season he conducted the NBC Orchestra in a series and then returned home. The night that Belgium was invaded, he happened to be conducting in Bologna. Returning to Brussels, he found that his home, located near an airport, had been a victim of an air raid.

The conductor and his family fled to Paris by motor, a trip which normally takes five hours, but this time necessitated three days during which they were under continuous machine gun fire from planes. They managed to reach the coast and prepared to depart for England on a 40-year old freighter, making its last voyage, but the captain hesitated to leave because of the mine fields.

The conductor finally cajoled the pilot to take them out of the port by presenting him with his own car, now sadly the worse because of bullet holes. Four days later, they landed in England, and Defauw spent the next six weeks as guest conductor of the BBC Orchestra before leaving for the more calm surroundings of New York.

* * *

Just arrived from South Africa, where he gave concerts, Bronislaw Huberman, violinist, dashed into the M.C. office the other day to insist that he did not know whether or not he was going to Cincinnati as reported. All he was sure of at the moment was that he had arrived in the United States although for a time it appeared that he would not reach here until 1941.

Since last August, he has had many experiences, Simon was informed. After appearing at the Lucerne Festival, in Poland, Belgium and France, he gave 17 concerts in Egypt and Palestine and was in South Africa preparatory to coming back here when he learned there were no reservations available. A last moment cancellation, however, which a friend learned of, started him off although his secretary and accompanist arrived here sooner, having taken a Japanese boat to Rio and thence to New York.

* * *

Transcontinental transmission (no, Simon is not attempting to demonstrate his propensity for linguistic asservation), seems to have been unfair of late to the glamorous young native mezzo-soprano of our lyric stage and motion pictures.

Gladys Swarthout, for such is the one we mean, holds an award of which she is justly proud. It was given her by Mrs. Leiland Atherton Irish, guiding spirit of West Coast musical affairs, for having attracted what they believe in California to be the largest audience ever to attend an out-door opera.

Some 24,000 heard Gladys sing the title role in Carmen. But in addition some 5,000 more had to be turned away because of the limitation on the number of standees.

Depending upon correct information, the Musical Courier reported that a mere *500* were unable to gain admittance. Just the matter of a cypher, yet managers as well as artists know the vast difference between *500* and *5,000*. Simon hereby extends both congratulations to Gladys and apologies that the last cypher did not come through.

Incidentally, if that ain't a record, we believe it will stand until some one tries to beat it.

NEW YORK CONCERTS

Tuesday, Oct. 1
Frances Fisk Shaw, contralto, Town Hall (E)

Thursday, Oct. 3
Mary Hill Doolittle, cellist, Town Hall (E)

Friday, Oct. 4
Helen Traubel, soprano, Town Hall (E)

Sunday, Oct. 6
Paul Robeson, baritone, Carnegie Hall (E)
Anna Antoniades, pianist, Town Hall (E)

Monday, Oct. 7
Elna Sherman, virginalist, Town Hall (E)

Tuesday, Oct. 8
Eugene Gash, pianist, Town Hall (E)

Wednesday, Oct. 9
Don Cossack Chorus, Carnegie Hall (E)
Elizabeth Zug, pianist, Town Hall (E)

Thursday, Oct. 10
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, Oct. 11
Philharmonic-Symphony Society, Carnegie Hall (A)
Francis Flanagan, violinist, Town Hall (E)

Sunday, Oct. 13
Gina Van de Veer, soprano, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
Virginia Pemberton, soprano, Town Hall (E)

Monday, Oct. 14
Jacques Abram, pianist, Town Hall (E)

Tuesday, Oct. 15
Erno Balogh, pianist, Town Hall (E)
Philadelphia Orchestra, Carnegie Hall (E)

Wednesday, Oct. 16
Gertrude Bary, pianist, Town Hall (A)
Shura Cherkassky, pianist, Carnegie Hall (E)
Nora Fauchald, soprano, Town Hall (E)

Thursday, Oct. 17
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, Oct. 18
Philharmonic-Symphony Society, Carnegie Hall (A)
Hadley Foundation Concert, Carnegie Hall (E)
Bronislaw Gimpel, violinist, Town Hall (E)

Saturday, Oct. 19
Eugene Gash, pianist, Town Hall (A)
Verna Mimosa, pianist, Town Hall (E)

Sunday, Oct. 20
Irene Rosenberg, pianist, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
New Friends of Music (Louis Bailly, violist, Benar Heifetz, cellist), Town Hall 5.30
Marian Anderson, contralto, Carnegie Hall (E)

Monday, Oct. 21
Edward Kilenyi, pianist, Town Hall (E)

Tuesday, Oct. 22
Charles Myers, pianist, Town Hall (A)
Robert Shilton, baritone, Town Hall (E)

Wednesday, Oct. 15
Dorothy Maynor, soprano, Town Hall (E)

Thursday, Oct. 24
Philharmonic-Symphony Society, Carnegie Hall

Friday, Oct. 25
Philharmonic-Symphony Society, Carnegie Hall
Artur Rubinstein, pianist, Carnegie Hall (E)
Arthur Loesser and Beryl Rubinstein, duo-pianists, Town Hall (E)

Saturday, Oct. 26
Fritz Kreisler, violinist, Carnegie Hall (A)
Katherine Bacon, pianist, Town Hall (A)
Ish-ti-Opi, baritone, Town Hall (E)

Sunday, Oct. 27
Harriet Eells, mezzo-soprano, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
New Friends of Music (Budapest Quartet and Benar Heifetz, cellist), Town Hall 5:30
Michael Rosenker, violinist, and Mario Castelnuovo-Tedesco, composer-pianist, Town Hall (E)
New York City WPA Orchestra, Carnegie Hall (E)

Monday, Oct. 28
Abbey Simon, pianist, Town Hall (A)
Charles Holland, tenor, Town Hall (E)

Tuesday, Oct. 29
Morley Evans, baritone, Town Hall (A)
Jorge Bolet, pianist, Town Hall (E)

Wednesday, Oct. 30
Alice Brookfield, pianist, Town Hall (A)
Sarah Gorby, contralto, Town Hall (E)
Jascha Heifetz, violinist, Carnegie Hall (E)

Thursday, Oct. 31
John Walsh, baritone, Town Hall (A)
Robert Kitain, violinist, Town Hall (A)
Philharmonic-Symphony Society Carnegie Hall (E)

I See That

Gustave L. Becker, pianist, composer, lecturer and author, who for the past year has been conducting his studio in Yellow Springs, O., returned to New York on Sept. 23 to resume his teaching.

* * *

The Verdi Club, Mme. Florence Foster Jenkins, president, will celebrate the anniversary of Verdi's birth at a luncheon and musicale at the Hotel Shelton, New York City on Oct. 9. Mme. Jenkins will present her annual recital, assisted by the Pascarella Chamber Music Society, Nov. 7, at the Ritz-Carlton.

* * *

Martha Lipton, contralto, was soloist with the Wallenstein Symphony Orchestra over WOR on Sept. 21.

* * *

Hazel Griggs, pianist, was recently presented with an award by the B. F. Goodrich Company, "for distinguished service in the field of music" at the World's Fair.

* * *

Eugenie B. Abbott is the author of an article, The Miraculous Case of Blind Tom, printed in The Etude magazine.

* * *

Victor de Veritch, violinist, has returned from his summer activities as musical director and counsellor at Hudson Guild Farm, Andover, N. J.

* * *

Mary Elizabeth Stewart, graduate, as organist, of the Oberlin Conservatory, with her sister, Patricia Stewart, cellist, studying at the Wheelock School in Boston, and Marjorie C. Gifford, accompanist, gave an invitation recital last month in the auditorium of the Methodist Church, Norwich, N. Y.

* * *

Richardson Irwin has re-opened his New York studio after a vacation at his summer home in the Thousand Islands.

* * *

Harold Bauer starts his fall tour in Grand Rapids, Mich., Oct. 18, when he will be soloist with the Grand Rapids Symphony Orchestra. He will appear later in the season with the Rochester, Houston and Johnstown (Penna.) orchestras and will give many recitals.

* * *

Ralph Leopold, pianist, has returned to New York from Cleveland, Ohio, and resumed activities in concertizing and teaching.

* * *

Roland Gundry, violinist, starts a tour of thirty concerts in November.

ARTHUR DI FILIPPI GREETED AT FLORIDA DAY LUNCHEON

of the Asheville, N. C., Rotary Club, by Charles Francis Coe, author, left, as his accompanist, Mr. Zimmerman, looks on. Mr. Di Filippi, tenor, is head of the voice department at Miami University and has resumed his duties there. During the summer he taught in Asheville and was soloist at All Souls Church in Biltmore Forest..

Melchior to Open Season with Concert in Alberta

Lauritz Melchior, Danish tenor of the Metropolitan, who opens his fall concert season on Oct. 21 with appearances in Alberta, Can., is vacationing in British Columbia, hunting bears and fishing for trout. Prior to his summer concert tour that took him through the west as far as the Hawaiian Islands, Mr. Melchior went on a hunting trip in Alaska and bagged a twelve-foot bear.

Besides solo appearances throughout the United States including San Antonio, New Orleans, Madison and New York City, Mr. Melchior will sing several joint concerts in other cities with Lotte Lehmann, soprano of the Metropolitan. Among these are Washington, D. C., New Haven, Seattle, and Charleston.

At the Metropolitan, opening in December, he will be marking his fifteenth year as a member of the company.

Defauw Guest Conductor of Montreal Orchestra

Désiré Defauw, Belgian conductor, was guest director of Les Concerts Symphoniques, Montreal, on Aug. 29. His program included Beethoven's Seventh Symphony and Wagner's Overture to The Flying Dutchman. Mr. Defauw recently came from Belgium where he is the director of concerts at the Royal Conservatory. Last season Mr. Defauw conducted the NBC Orchestra.

ADELE MARGULIES PIANIST PEDAGOG
Offers SCHOLARSHIP to talented pianist.
21 West 58th St., New York City

Prof. OTTO WALDNER
TEACHER OF VOICE—COACH
Formerly Vienna Conservatory
Steinway Studios, 113 W. 57th St., N. Y., RI-9-2906

ROBERT ELMORE
CONCERT ORGANIST
Mgt.: Bernard R. Laberge, 2 W. 46th St., N. Y. C.

GARI SHELTON
PIANIST
Mgt.: BERNARD R. LABERGE
2 West 46th St. New York

ISH-TI-OPI
Indian Baritone
NEXT N. Y. RECITAL at Town Hall, Sat. Eve., October 26, under the Management of Haensel & Jones, 113 West 57th St., N. Y. C.

MICHAEL BARTLETT
TENOR
CONCERT — OPERA — RADIO — SCREEN
Personal Representative: Josephine Vila, Inc.
119 West 57th Street, New York City

ISO BRISELLI
"Young Violinist Among the Elect"
Management: PAUL H. STOES, INC.
119 West 57th Street, New York

CAPE COD INSTITUTE OF MUSIC
Cape Cod East Brewster, Massachusetts
Voice—Instruments—Languages—Ballet—Drama—Art
MME. MARTHA ATWOOD BAKER
175 Riverside Drive, N. Y. C. SChuyler 4-2467

STEFAN SOPKIN
VIOLINIST
365 West End Ave., New York TR. 4-5928

THEODORE PASHKUS
Only Teacher of
OSSY RENARDY
67 Riverside Dr., N. Y. C.
TRafalgar 7-9553

JEAN DICKENSON
COLORATURA SOPRANO
NBC ARTISTS SERVICE
RCA Building, Radio City, New York

ALDEN EDKINS
BASS—BARITONE
Pers. Rep., Wm. Neill, 119 W. 57th St., N. Y. C.

GLENN DARWIN
BARITONE
OPERA—ORATORIO—CONCERT—RADIO
Mgt. NBC Artists Service, RCA Bldg., N. Y.

RALPH LEOPOLD
PIANIST Studio: 30 W. 69th St., N. Y.
Concert Management: Harry Culbertson
5525 Blackstone Ave., Chicago

ARTURO VITA
voice placement opera coach
205 West 57th Street - New York - Tel. Circle 7-5420

F. W. RIESBERG, A.A.G.O.
Organist Leading Expositions
PIANO, ORGAN AND HARMONY INSTRUCTION
Studied Under Scharwenka and Liszt
119 West 57th St., New York
Tel.: CIrcle 7-4500

JOHN HERRICK
BARITONE Personal Representative:
B. Mary Pingle, Carnegie Hall, N. Y. C.

DOROTHY ORTON
SOPRANO
Mgt. Albert Morini
119 W. 57 St., N. Y. C
252 Faubourg St. Honoré
Paris, France

IVAN GALAMIAN

(center, seated) with pupils at his summer studios at Elizabethtown, N. Y. Front row, left to right, Paul Makanovitzky, Roland Gundry, Harry Cykman. Rear row, left to right: Uza Osmolovsky, Rolf Persinger, Berl Senovsky, Charles Libov Charles Petremont. Mr. Galamian has now returned to New York and reopened his studios here for the season.

Syracuse University Has Major Schedule

SYRACUSE, N. Y.—The College of Fine Arts at Syracuse University will open September 16 with the largest music enrollment of the past five years. Additions to the faculty are Frederick Haywood, noted New York voice teacher, who will teach on Fridays giving both private lessons and class lessons in "Universal Song"; Jack Duro, instructor in harmony and piano. Mr. Duro, who holds the degrees of B.M. and M.M. granted by the College of Fine Arts, was the winner of two undergraduate composition prizes in 1936 and three graduate composition prizes in 1938, both in the National competitions held in Chicago and in Washington, D. C., under the auspices of the Sinfonia Fraternity. Mrs. Leora McChesney Fougeray, contralto, has been added to the voice faculty.

The College of Fine Arts placed twenty-four of its 1940 graduates in teaching positions during the summer, and several other positions are pending.

Concert Plans

A number of recitals and concerts are planned for the first semester. The most important will be a performance of the Messiah on Dec. 12 by the University Chorus of 250 voices, under the direction of Dr. Howard Lyman, with the following singers as soloists: Dorothy Baker, soprano. Elizabeth Wysor, contralto, Joseph Laderoute, tenor, and Robert Crawford, baritone.

The Junior Orchestra, Murray Bernthal, conductor, and the University Symphony Orchestra, Andre Polah, conductor, will go into regular rehearsal Sept. 23. The Men's Glee Club, Women's Glee Club, Chapel Choir and Supervisors Chorus will also begin their rehearsals during the same week. H. L. BUTLER

Philadelphia Simfonietta To Mark Fifteenth Year

Schubert Festival Planned — Matinee Musical Club Series

PHILADELPHIA. — The Philadelphia Chamber String Simfonietta will hold its fifteenth season under Fabien Sevitzky, its founder and only conductor. The series of three evening concerts will be given in the Bellevue-Stratford ballroom on Thursday evenings, Oct. 17, Feb. 6, and April 3, and its thirteenth children's concert on April 5.

The soloists will be Agnes Davis and Maria Koussevitzky, sopranos; Benjamin De Loache, baritone, and Iso Briselli, violinist. Mr. Sevitzky will return from Indianapolis to conduct these concerts.

A Schubert choral festival is planned for February under the direction of James Allan Dash, and will be sponsored by the recently formed Philadelphia Schubert Festival Society, of which Henry S. Drinker is president and Dr. Dash, musical director. The latter also will conduct a two-day Bach Festival in May, under the auspices of the Bach Festival Society of this city. Local choruses are being formed for these events, which will enlist visiting soloists and an orchestra.

The Matinee Musical Club, of which Julia Williams is president, will open its season with its annual luncheon on Oct. 29 in the Bellevue-Stratford ballroom. Musical events for the first half of the season announced by the program committee, Mrs. Benjamin E. Maschal, chairman, will be as follows: Nov. 19, Arthur Carron, tenor of the Metropolitan Opera; Dec. 3, Matinee Musical Club Piano Ensemble, Agnes Clune Quinlan, director; Dec. 10, Yuletide Christmas Party, in the ballroom of the Bellevue; Dec. 17, Messiah, repeated by request in pageant form with chorus, organ, string ensemble and soloists; Jan. 7, Ann Jamison, soprano; Jan. 21, Matinee Musical Club String Ensemble, Ben Stad, director, and the Harp Ensemble, Dorothy Johnstone Baseler, director; Feb. 4, Matinee Musical Club Chorus, Dr. Harry A. Sykes, director; soloist, Elsa Hilger, cellist of the Philadelphia Orchestra.

This year a new Committee on Civic Music Projects has been formed in the club. One of the functions of this committee will be to present artist members in recital in the homes of persons having facilities for such events. N. T.

Grobani Sings Russian Program

PHILADELPHIA. — Benjamin Grobani, baritone, gave an all-Russian program on Sept. 28 for the Russian Institute of this city. His program included works of Moussorgsky, Borodin, Tchaikovsky, Gretchaninoff, Malashkin and Rimsky-Korsakoff.

ESTABLISHED 1857
PEABODY CONSERVATORY
OTTO ORTMANN, Director
BALTIMORE, MD.
The oldest and most noted Conservatory in the Country.
Circulars Mailed

CARLO EDWARDS
Ass't. Conductor Metropolitan Opera Co. (15 years) 1920-35
CONDUCTOR — COACH
Opera and Concert Repertoire
Pent House Studio, Beaux Arts Apt. Hotel
307 E. 44th St., N. Y. Tel.: MUrray Hill 4-4800

Helene Diedrichs
Pianist—Teacher
Studios—Boston, Philadelphia and New York
Suite 701, 119 West 57th Street, New York

GRACE LESLIE
STUDIO
344 West 72nd Street, New York City

DOROTHY REMINGTON WILLIAM WEBSTER
SOPRANO—Singly or Jointly—TENOR
Concert, Opera or Complete Opera Company
Mgt. Geo. Brown, Suite 701, 119 W. 57 St., N.Y.C.

Griller String Quartet
"Worthy Successors of the London String Quartet"
Mgt. NBC Artists Service, RCA Bldg., New York

HELEN SCHAFMEISTER
PIANIST
Candle Light Musicales
Waldorf-Astoria, Park Ave. at 50th St., N. Y. C.

VIVIAN DELLA CHIESA
SOPRANO
Personal Representative: Josephine Vila, Inc.
119 West 57th Street, New York City

Elizabeth Crawford
SOPRANO
Suite 701, 119 West 57th St., New York City

CECIL ARDEN
Mezzo-Soprano Formerly Metropolitan Opera
Mgt. Cecil Arden, 58 W. 68th St., New York

PUBLICITY
B. MARSHALL FISCHER
595 Madison Avenue, New York City
PLaza 5-2400

ORLANDO BARERA
VIOLINIST
Personal Address: 36 East 69th St., New York

GEORGES MIQUELLE
CELLIST
5330 John R Street Detroit, Mich.

JUSSI BJOERLING
Tenor
WALTER GIESEKING
Pianist
ALEXANDER KIPNIS
Baritone
JEANETTE MacDONALD
Soprano
ZINKA MILANOV
Dramatic Soprano
MANAGEMENT — Charles L. Wagner, Inc.
511 FIFTH AVENUE NEW YORK CITY

MARY. HILL DOOLITTLE,
solo cellist of the Baltimore Symphony Orchestra, gives her second Town Hall, New York, recital on Oct. 3 with Arpad Sandor at the piano. She vacationed at Arlington Beach, N. J.

New Publications

FOR PIANO SOLO

FIFTY-ONE PIANO PIECES FROM THE MODERN REPERTOIRE, representing composers of thirteen nationalities.

A collection of considerable interest, with some examples rather mild and others more aggressive in modernity. In the main, however, the collection is on the pleasant side. Seldom has such a generous excursion into the modern field been made in a popular priced volume. No editor's name is given, and perhaps the volume is a reprint of various Schirmer publications. Barring some entries such as Thuille and Fibich, who could hardly pass as modern except in coming within the last century, the book is at its best when it explores the work of Bartok, Bloch, Krenek, Prokofieff, and others. Recommended for a substantial and cheap assemblage of short keyboard works. (*G. Schirmer, Inc., New York.*)

FOR MIXED VOICES

Three anthems, op. 84, 85, 86, by Boris Levenson. AT MORN, AT NOON, AT TWILIGHT DIM, poem by Poe, is particularly appropriate for the Roman Catholic Church, being five pages of polyphonic music, unaccompanied. It is dedicated to the Westminster Choir, John Finley Williamson, conductor. Musicianly, appealing, not easy, but well worth learning. HOW BEAUTIFUL UPON THE MOUNTAINS (Isaiah 52: 7-10), comprises seven pages, with piano or organ, dedicated to the Tabernacle Choir, Salt Lake City, Utah, J. Spencer Cornwall, director. Useful for installation of a new minister, it is melodious, with a middle section of canonic form, many moving inner parts, and final climax on sustained high G's. BENEATH THY CROSS I STAND, text by William Lehmann (Lutheran Book Concern), is unaccompanied, the various melodies occurring in consecutive fashion, always tuneful and within range of voice. (*Carl Fischer, New York.*)

BULGARIAN HARVEST SONG is a deeply moving fertility song from the Balkan peninsula, freely arranged by the experienced Harvey Gaul to a text by Gregoire Balkic. Shifting between the tonalities of D and G minor, the work is divided into freely formed supplications to the gods of sun and rain by the cantor (soprano solo) and responses from the rest of the choir, these latter consisting of little more than the constantly recurring phrase, "Oy, Do-do, Oy, Dodole, Oy." (J. Fischer & Bro.)

SONG

OLD GLORY, by C. E. Le Massena. Subtitled "a new flag song," and dedicated to the United States Flag Association, the invigorating march theme of this number makes it particularly suited for community singing or parade use in the present era of patriotic spirit. (*Harmonia Edition Publishing Co., New York.*)

FOR WOMEN'S VOICES

THE THIRTEENTH PSALM, by Brahms, edited by Channing Lefebvre. Brahms' deep and touching work is superbly arranged. The original accompaniment for organ has been transcribed for piano, and there is an alternative accompaniment for strings to rent. For three voices. (*Galaxy Music Corp.*)

FOR STANDARD OR ELECTRIC ORGAN

AT THE CONSOLE; a collection of transcriptions from the masters for the standard and modern electric organ; compiled and arranged by William M. Felton.

This collection of some 45 melodious and fairly simple offerings is well chosen for diversity and interest. It ranges from Bach to moderns such as Ravel and lists many of the most popular airs in existence, including several hymn melodies.

Of course, a chief claim to interest is the fact that it may be used by either the regular church organist, or by the player of the newer electrical instrument. There are special registration markings for the Hammond. Heartily recommended for its inclusiveness and economical price. (*Theodore Presser Co., Philadelphia.*)

NEW MUSIC

G. SCHIRMER

TWO NEW QUINTETS!

ROY HARRIS
Quintet for Piano and Strings
Price, $5.00

KENT KENNAN
Quintet for Piano and Strings
Price, $5.00

G. SCHIRMER, Inc. 3 East 43rd St., New York MUrray Hill 2-8100

J. FISCHER & BRO.

Choral Conductors—
for your Christmas Program, use
WE BEHELD HIS GLORY
by Joseph Clokey
Choirs enjoy performing it.
Audiences thrill to it. Price.....$1.25
J. FISCHER & BRO. — 119 W. 40th St. — NEW YORK

GALAXY MUSIC CORP.

CLARA EDWARDS—her newest song
FORWARD WE MARCH!
A timely song for medium (or high) voice
40 cents
Choral Arrangements
MIXED VOICES .....(S.A.T.B.—S.A.B.)
WOMEN'S VOICES .....(S.S.A.—S.A.)
MEN'S VOICES .....(T.T.B.B.)
15 cents each
This song will be sung in schools and concerts from Coast to Coast
GALAXY MUSIC CORPORATION, 17 West 46th Street, New York

YOUR LOCAL DEALER CARRIES ALL THESE NOVELTIES

ANDRÉ MATHIEU,
ten-year-old Canadian composer-pianist, on vacation aboard his yacht at Lac Eau Claire, Northern Quebec, Canada, as commander of his own boat.

André Mathieu Plays His Concerto in Montreal

MONTREAL.—André Mathieu, ten-year-old composer-pianist, as soloist with Les Concerts Symphoniques, astounded the audience with the sureness of his technic and his amazing facility. The pianist played his new Concerto No. 2, given its first performance anywhere, and proved an imaginative interpreter. The work is expertly constructed, tricky in its arrangement, especially in the first and third sections but possessing at the same time charm and feeling particularly in the second movement. The young pianist also played three Chopin numbers, including the Revolutionary Etude, as encores and set them forth with musicianly understanding. Jean Morel conducted. The orchestral items included Berlioz' Benvenuto Cellini overture, Rimsky-Korsakoff's Spanish Caprice, Mendelssohn's Italian Symphony and Liszt's Les Preludes, all given apt delineations. N. S.

To Organists and Choirmasters

We announce the publication of a new, dynamic, and colorful Christmas cantata THE PRINCE OF PEACE, by John George Hartwig . . . Single copies 75c.

UNIVERSITY PRESS
3908 Olive Street Saint Louis, Mo.

A NEW PIANO SOLO
BY THE AMERICAN COMPOSER
4th SONATINA
AMEDEO de FILIPPI
PRICE .75
CONCORD MUSIC PUBLISHING CO., INC.
20 West 47th Street New York City

Brooklyn Academy Series Arranged

Notables to Appear in Piano Classics Cycle

Albert Morini has arranged a series of recitals by eminent pianists to be given at the Brooklyn, N. Y., Academy of Music in cooperation with the Brooklyn Institute. The series will be known as the Great Piano Classics and will feature master piano scores from the days of Bach to the present. Six recitals will be presented.

Percy Grainger opens the series on Nov. 19, being followed by Harold Bauer, Dec. 17, Stell Andersen, Jan. 28, Moriz Rosenthal, Feb. 25, Mario Castelnuovo-Tedesco on March 25 with Earl Maiman, and Abram Chasins concluding the series on April 22.

Photo by Elzin

ALBERT MORINI

Dr. and Mrs. Edgar Stillman Kelley in Ohio

CINCINNATI, O. — Dr. Edgar Stillman Kelley, dean of American composers, and Mrs. Kelley, radio chairman for the National Federation of Music Clubs, spent part of the summer at their charming home on Western College campus, Oxford, O., which became a mecca for their host of friends motoring here during vacation. Among those who stopped in to see the Kelleys were Dr. John Warren Erb, who conferred with Dr. Kelley about plans for an elaborate performance of the latter's Pilgrim's Progress in New York in November; Dr. Charles Elliott Fouser, composer and head of the music department at DeKalb (Ill.) State Teachers College; Dr. J. W. Madsen of the University of Utah's music department; Orley See of Piedmont, Calif., who will present some of Dr. Kelley's works at the San Francisco World's Fair; and Dr. W. Otto Miesner, director of music at the University of Kansas, who announced the publication by the Miesner Music Co. of Chicago, of Dr. Kelley's latest work, Hymn of Dedication, written for the golden jubilee of the General Federation of Women's Clubs.

Mrs. Kelley inaugurated the Woman's Symphony Committee's series of teas with an address on The Radio in Our Musical Life. M. D.

EUGENE CONLEY,

tenor, heard regularly over the NBC network, made his operatic debut as the Duke in Rigoletto with the New York La Scala Opera Company at the Brooklyn Academy of Music on Sept. 15. Mr. Conley's engagements for the coming season include The Great Artists Series, Utica, N. Y.; the Civic Course, Syracuse, N. Y.; the Philadelphia La Scala Opera Company; and appearances in New England.

MARGARET SITTIG

gives her annual New York recital in December, featuring an unknown ancient sonata. The violinist then leaves for concerts in Florida, following which she will make a tour of the Southwest, her engagements taking her as far as Flagstaff, Ariz., to appear at the State Teachers College. Miss Sittig opens her spring tour with a recital at Wilson College, Chambersburg, Penna., April 26. The above picture is from a water color protrait by Charles Golden.

Bertha Baur Passes

CINCINNATI, O.—Bertha Baur, president-emeritus of the Cincinnati Conservatory of Music and one of the most prominent musical figures in the Middle West, died on Sept. 18 in Holmes Hospital, here.

Born in Ann Arbor, Miss Baur had intended to study medicine. She came to Cincinnati, while still a student at the University of Michigan, to visit her aunt, Clara Baur, who had founded the conservatory in 1867. Although only 17, she remained and assisted her aunt in the work of the school but still maintained her studies in piano and singing. When Clara Baur died in 1912, Bertha Baur became director of the conservatory and remained in that post until 1930, when she retired and assigned all her interest in the management of the school to the Cincinnati Institute of Fine Arts. The following year she was made president-emeritus. Dr. John A. Hoff-

(Continued on page 25)

Offer Prize for String Work

A prize of $100 is offered by the Arts Club, Washington, D. C., for a string quartet or work for string orchestra, lasting not less than 10 minutes nor more than 30 minutes. Works must be original and never before published or performed and must bear a pseudonym or motto with an accompanying sealed envelope containing the name and address of the composer and bearing on the outside the same pseudonym or motto. Contestants must be residents of the District of Columbia, Maryland or Virginia. The winning work will be played under the auspices of the club during the 1940-41 season. Submit not later than March 1 to Chairman Music Committee, Arts Club of Washington, 2017 Eye St., N. W., Washington, D. C.

DOROTHY MAYNOR

Is featuring these songs on her 1940-41 concert tour

Photo by de Bellis

ANNIVERSARY

Published for high voice (V1490)..... 50c

SLOW BOAT

Published for medium voice (V1491)..... 50c

by ALICE de CEVÉE, poems by Paula Long

CARL FISCHER, Inc. 62 Cooper Sq. 119 W. 57th St. NEW YORK Boston Chicago

Instrument of the Immortals in new designs for small homes

$495

(f.o.b. New York City)

(ebonized case)

The new Steinway Verticals, priced from $495 up, are created primarily for the small apartment or home. Beauty of tone (due to the new Steinway Diaphragmatic Soundboard), responsive action . . . exquisite craftsmanship . . . mark them as true Steinways. Four handsome designs, in nine cabinet-finishes. Convenient purchase arrangements. See these pianos now! Your own Steinway dealer will give you local prices and terms.

STEINWAY

Steinway Hall, 109 W. 57 St.
New York City

CONCERTS AND FESTIVALS IN THE UNITED STATES AND CANADA

September 30 to October 5—Worcester, Mass., Festival.
Oct. 11-13: Birmingham, Ala., Chamber Music Festival.
November: International Society for Contemporary Music Festival, New York.

HOLLYWOOD

Music and Films Allied in Plans for New Season

(Continued from page 3)

true fact that "a prophet is without honor in his own country and among his own people," is the significant value of the presentations they have already given and the awakening public interest in American artists.

Music in New Films

A new development in the relation of music and movies emerges from the M-G-M Studios, with a cartoon as an experimental vehicle. If it works out to satisfy the still skeptical production master-minds, it will be the most ambitious cartoon yet to be made, as well as a surprising innovation.

Scott Bradley is writing a symphonic ballet, tentatively titled Dance of the Weed. He is scoring it for full symphony orchestra, and will himself conduct recordings with an 80-piece ensemble. Not until the sound track is complete will the cartoonists begin, and they will then fit the action to the music.

Zador Score to be Produced

M-G-M has signed Eugene Zador who, according to musical director Nathanial Finston, will bring new ideas to the correlation of serious music and the movies. Zador's opera, Columbus, is to be presented on Columbus Day at the University of Southern California, with Albert Coates conducting. Lionel Barrymore is scheduled to read the spoken role of the Voice of God.

Jeanette MacDonald and Nelson Eddy have just completed Noel Coward's Bittersweet at M-G-M. A bar of music is to be an important clue in a mystery tale, Fighting Sons, now preparing, with David Snell writing the score.

Picture Based on Interlochen Camp

Paramount has completed There's Magic in Music, dealing with the national camp at Interlochen, with petite Susanna Foster in the leading role. The picture includes much serious music. Richard Bonelli has a vocal role, and Richard Hageman appears (visibly as well as musically) as a conductor.

At Universal, musical director Charles Previn has just recorded a pretentious Farandole with Allan Jones, Nancy Kelly and a large chorus for Caribbean Nights. Of operetta type, the musical score was written by Jerome Kern. Deanna Durbin has completed Spring Parade, to music by Robert Stoltz, and is preparing Nice Girl, her next scheduled release.

Broekman Leads New Orchestra

David Broekman introduced his new symphony orchestra at an audition concert held in the NBC Studios on Sept. 8. The program was in light vein, chiefly notable for the skillful arrangements of simple material and the conductor's expert balancing of the dynamics. Novelty was American Introduction and Allegro, an engaging and merry item by Floyd Morgan which displayed brilliant instrumentation. Charles Holland, Negro tenor, showed a voice of pleasing quality in a Verdi aria. Introductions were made by Edward Arnold.

The conductor is still looking for violas and horns to round out the symphony orchestra he is forming for prospective radio appearances. He also plans a series of concert performances.

MR. and MRS. JAMES MELTON deserted their Westport, Conn., farm in order to visit the agricultural exhibit at the New York World's Fair. Mr. Melton, who admits he is a "gentleman farmer," in addition to his radio and concert activities, tinkers with old cars and puts them in running order. Many of his old cars he loaned to the fair for the American Jubilee. During his visit he journeyed to the Ford Exhibit to see some of the newer designs.

Hollywood Jottings

With the production of Carmen on Aug. 20, Pietro Cimini conducted for his 12th season at the Hollywood Bowl. For 15 years he has had his voice studio and residence in Los Angeles.

* * *

William Matchan is dividing his time equally between teaching and singing. The young American baritone made a successful tour of the northwest in the spring, which he will repeat next year, and is preparing new programs for a tour of the south in the fall.

* * *

An interesting score, adeptly kept within the mood of the Revolutionary War period, was written by Richard Hageman for the Frank Lloyd production of The Howards of Virginia, and occasioned unusual comment at the preview.

* * *

Mario Chamlee had heard over 200 vocal aspirants to date for the scholarships he is giving. The noted tenor is opening a vocal studio here in cooperation with his equally well known wife, Ruth Miller Chamlee.

* * *

This is a good time for any Scotch friends to invite Edouard Lippe to dinner. He is on a special diet, and lately surprised the Nelson Eddys by bringing his own dinner with him.

* * *

Harold T. Zulawinski is preparing his annual operatic production with his artist students; last year's presentation was of Friml's operetta, The Vagabond King. Zulawinski, who has been established in Los Angeles for over 12 years, has instructed and directed a number of celebrities, including Ralph Bellamy, Anna Sten, Sigfried Rumann, Leonid Snegoff and Joan Woodbury.

Zulawinski is himself a professional dancer as well as vocalist having appeared in both capacities in many productions, and divides his teaching time between the arts.

* * *

Richard Hageman is at work on an Overture which he declares will be in a gay vein. He is also contemplating reworking music from his excellent score to The Howards of Virginia into a concert suite.

* * *

Grace Bush is leaving for programs in Cleveland, Chicago, Washington and New York. Her lecture-recital, The Romance of Trees, has proven very popular both in Hollywood and San Francisco.

* * *

Composers should give attention to the possibilities existing in works of symphonic caliber written for concert bands, according to Louis Castellucci, conductor of the Los Angeles County Band. Such an ensemble, he declares, is willing and able to perform new music, yet is handicapped by lack of suitable literature.

* * *

The 35th season of Coleman Chamber Music concerts in Pasadena will open Oct. 20 at the Pasadena Playhouse with the Trapp Family Singers. Following the first event, at intervals of about four weeks, the Association will present the Roth, Budapest, Gordon and Belgian Quartets.

R. D. S.

Lois-Rizo Recital

Gilda Lois, Cuban monologuist, and Marco Rizo, official pianist of the Havana Philharmonic Orchestra, appeared in a joint recital on Sept. 27 at Town Hall. Miss Lois recited a group of Spanish poems. Mr. Rizo performed compositions by Debussy, Cervantes, Valdes, Anckerman, Lecuona and himself.

San Diego Amphion Books Noted Artists

SAN DIEGO, CALIF.—Lily Pons, making her first appearance in San Diego, will open the Amphion Club's Artist Series on Oct. 31, in the Orpheum Theatre. Other artists who will be presented by Amphion during the coming season are Nathan Milstein, Vronsky and Babin, Gregor Piatigorsky, Alexander Brailowsky, and John Charles Thomas.

A successful venture of the Southern California Music Project was the presentation of Rossini's opera, The Barber of Seville, in Wegeforth Bowl. Sung in English by a talented and lively cast, the work was enjoyed by a large audience. Charles Cannon, a born comedian as well as a baritone of ability, won praise for his zestful performance of Figaro. Carmen Conger, promising young lyric soprano, made a charming Rosina. Other leading roles were well carried by Clyde Leech, George Gunther, Genevieve Roberts, Beni Marquez and Frederick Stephens. The orchestra cooperated well under the direction of Carlton Kelsey. The Merry Wives of Windsor is soon to be presented by the same company.

New Native Works Heard

The artistic work of the Kirshbaum Trio was appreciated in a recent concert of chamber music. Playing with a fine sense of ensemble, Joseph Kirshbaum, violinist, and his brothers, Morris Kirshbaum, cellist, and Bernard Kirshbaum, pianist, played trios of Beethoven and Fauré, and introduced to San Diego a

(Continued on page 23)

Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

Bagger, Henriette
Beaume, Jeanne Roel
Beltz, Donald
Bolwin, Charles
Brewer, Ted
Brown, Thomas A.
Coen, Lina
Compton, George
Couyas, Raoul A.
Currie, Jean
Daniel, Buddy
De Zubeldia, Mme.
Desfosses, Beatrice
Di Napoli, Guido
Fay, Donald M.
Fink, John
Fonteyn, Christine
Gardner, Leila Troland
Grimard, E.
Jackson, Adele
Lakes, Helen
LaScase, de Jean
Le Rae, Virginia
Lewis, Nana
Luckey, Ann
McArden, Joy
Marbini, Armand
Mola, Corradina
Muller, Edmund
Nouneberg, Louta
Ostberg, C. G.
Razlog, Anton
Sakouras, Vitaly
Scott, Dr. Glendale
Shull, Mark
Sorelle, Eloise
Surani, Anna
Sutton, Ezilda
Tauritz, Frank
Tello, Afelia
Turner, Ann
Viola, Renzo
Williams, Stacey
Wollner, Mark
Zakharoff, Borris
Zoellner, Wotan

GILDA MARCHETTI
Only Vocal Teacher and Coach of
SUSANNA FOSTER
Singing Star of Paramount Pictures
2538 Cahuenga Blvd., Hollywood, Calif.
GL-5508

BEULAH CROWELL
Rhythm Tablet—Visual Comprehension of Tone Length Staff—A Course to Interest the New Student—Piano Instruction—Normal Classes.
6200 Orange Street, Los Angeles, Calif.

DAVID BROEKMAN
CONDUCTOR - COMPOSER
Hollywood Bowl 1934, 1940
WILLIAM MORRIS, INC.
Hollywood and New York

CURCI
VOICE PLACEMENT
OPERA AND CONCERT COACHING
8601 WEST KNOLL DRIVE
BR-21052 HOLLYWOOD, CALIF

NITA ROTHMAN
DRAMATIC SOPRANO
Lieder Recitals
Available for Concert and Opera
800 S. Crenshaw Blvd.,
Los Angeles, Calif. WY. 7016

BERNARD R. LA BERGE,
New York concert manager (right), with Mrs. La Berge (Claire Coci, organist) and E. Robert Schmitz, pianist, at the La Berge summer home.

Buffalo Dedicates New Music Hall

BUFFALO, N. Y.—The formal dedication of the new Kleinhans Music Hall, to which 3,000 guests have been invited, will take place on Oct. 12. An invitation concert will be given by the Buffalo Philharmonic Orchestra, conducted by Franco Autori, with Eudice Shapiro, violin soloist. The Sunday concerts will be open to the public, the Wolanek String Quartet also giving a program with Squire Haskin, organist, and Isabelle Workman Evans, violinist. A civic program and open house will be held later.

Canisius College is to bring Alec Templeton, pianist; the Jewish Liberal Arts Club, the Harugari Frohsinn Singing Society and the Buffalo Museum of Science Training Orchestra have engaged the hall for a later time. The Zorah B. Berry series will open Oct. 29 with Marian Anderson in concert.

Buffalo Chapter, American Guild of Organists sponsored the first regional convention in Buffalo with an enrollment of more than 100 organists from New York, Pennsylvania and Ohio. A successful program was carried out under the capable leadership of Edna Springborn, dean of the Chapter, with DeWitt C. Garretson, Squire Haskin, and Wallace Van Lier of the program committee. J. Lawrence Slater of Utica, Reginald L. McAll of New York, Walter Blodgett of Cleveland gave enjoyable organ recitals in First Presbyterian and Westminster churches. A Hymn Festival was conducted by Reginald L. McAll in St. Pauls Episcopal Church, when an anthem was sung by the cathedral choir with DeWitt C. Garretson, organist and choirmaster, Helen Townsend and Frances Gerard playing the Prelude and Postlude.

The last of the series of summer recitals by the Wolanek String Quartet was held in the home of Mr. and Mrs. William Dugan in Hamburg. A similar series is planned for the winter in private homes. L. H. M.

Gina Van de Veer Debut in Town Hall on Oct. 13

Gina Van de Veer, American soprano, will have the Gordon String Quartet and Franz Mittler, pianist, assisting at her Town Hall, New York, debut recital on Oct. 13. Born in Illinois, Miss Van de Veer studied in Europe and made concert and opera appearances in Vienna, Paris, London, Salzburg, Switzerland, Scandinavia and Czechoslovakia.

Photo by Benda, Vienna

GINA VAN DE VEER

LOUIS BACHNER
VOICE
Teacher of Marjorie Lawrence, Sigrid Onegin, Heinrich Schlusnus, Ria Ginster, Julius Huehn.
Hotel Ansonia, New York SUsquehanna 7-3300

GRETA STAUBER
TEACHER OF SINGING
Numbered among her pupils are World-famous Metropolitan Opera Stars
Studio: 166 W. 72nd St., N. Y. C. ENdicott 2-2176

GEORG BERTRAM
PIANIST
Outstanding Pedagogue, Now in New York.
Teacher of Ruth Slenczynski, Stefan Kovacs, Henry Jackson. 407 Central Park West, N. Y. C.

ALFRED BOYCE
TEACHER OF SINGING—COACH
135 West 56th St., New York City
Telephone CIrcle 7-5657

OLIVER STEWART
TENOR — TEACHER OF SINGING
Concert, Oratorio, Radio, Opera
Pelham Manor Gardens, Pelham Manor, N. Y.
Telephone: Pelham 3032

CAROLINE OVERTON
THEORY AND COMPOSITION
Pupil of Roy Harris. Studied six years at Juilliard Institute of Musical Art.
449 W. 153rd St., N. Y. C. EDgecombe 4-1512

RICHARDSON IRWIN
TEACHER OF SUCCESSFUL SINGERS
Institute of Musical Art—Juilliard School of Music
55 Tiemann Place, New York City
Telephone MOnument 2-9469

JAMES MAXWELL ROCHE
TEACHER OF SINGING
COACH — CONDUCTOR
58 West 68th Street, New York
Tel. SUsquehanna 7-7443

MME. ANITA RIO
TEACHER OF VOICE
360 West 22nd Street, New York City
Phone: CHelsea 3-6911

NORMAN JOLLIFFE
BASS-BARITONE AND TEACHER OF SINGING
Member of
American Academy of Teachers of Singing
Studio: 171 W. 71st St., N. Y. TRafalgar 7-0353
20th Year Soloist Marble Collegiate Church

BURNHAM-WRAGG PIANO SCHOOL
THUEL BURNHAM RUSSEL WRAGG
All branches of piano playing and keyboard harmony
Steinway Hall, 113 W. 57th St., New York

EDGAR SCHOFIELD
TEACHER OF SINGING
50 West 67th St. New York
Telephone: ENdicott 2-9527

KATHERINE RUTH HEYMAN
PIANO
Studio: 26 Perry St. (Seventh Ave. at Waverly Place) New York
For appointment call ELdorado 5-7174

PAUL REIMERS
TEACHER OF SINGING
OF JUILLIARD SCHOOL FACULTY
4 East 64th St., New York City
Telephone REgent 7-0136

BERNARD U. TAYLOR
TEACHER OF SINGING
Faculty Institute of Musical Art and the Juilliard School of Music
464 Riverside Drive, N. Y. . MOnument 2-6797

HARRY Th. DAVIDSON
TEACHER OF SINGING
431 Riverside Drive, at 115th St., N. Y. C.
Tel. UNiversity 4-6662

SOLON ALBERTI
Teacher of Singing
PROGRAM BUILDING
Hotel Ansonia, 2107 B'way, N. Y. C. SU. 7-3300

ROBERT MALONE
TEACHER OF SINGING
Director—The Robert Malone Choral Scholarship Society
1103-6 Carnegie Hall, N. Y. C. COlumbus 5-9739

EDGAR STILLMAN-KELLEY
COMPOSER-AUTHOR
Gulliver Symphony, New England Symphony, Aladdin, Alice in Wonderland, Pilgrim's Progress (Choral).

EDWIN ORLANDO SWAIN
BARITONE AND TEACHER OF SINGING
Member of
American Academy of Teachers of Singing and New York Singing Teachers' Association
171 W. 71st St., N. Y. C. Tel.: SU. 7-1152

BARBARA BLATHERWICK
Recital—Coloratura Soprano—Opera
TEACHER OF VOICE
The Italian Bel Canto founded on the principles of Manuel Garcia
121 Madison Ave., New York. MUrray Hill 6-6963

EDITH WHITE GRIFFING
TEACHER OF SINGING
Studio: 205 West 57th St., N. Y. C.
Telephone CIrcle 7-4527

EDWIN GRASSE
VIOLINIST, ORGANIST, COMPOSER
220 West 107th St., New York
Telephone: Academy 2-0588
Will Accept Advanced Violin Pupils

ALICE GARRIGUE MOTT
ART OF SINGING
355 Riverside Drive (at 108th St.) New York
Telephone: ACademy 2-6274

VIKTOR FUCHS
Only Teacher of Irene Jessner and Igor Gorin
New York: 44 W. 77th St. TR. 7-7716
Philadelphia: 1619 Spruce St. PEn. 1043

CARL M. ROEDER
TEACHER OF PIANO
Member of Faculty Juilliard School of Music.
Summer Course Barrington School, Great Barrington, Mass.
Studios: 607-608 Carnegie Hall, New York

JACQUES STUECKGOLD
SINGING TEACHER IN GERMANY AND ITALY OF
Grete Stueckgold, Sigrid Onegin, Zinka Milanov, Carl Hartmann, Susanne Fisher, Maria Olszewska, Leo Slezak, Max Lorenz, Jaro Prohaska, Domgraf Fassbender, Marcell Wittrisch, singing leading roles in the Bayreuth and Salzburg Festivals, 1937.
235 W. 76th St., N. Y. Tel. ENdicott 2-7464

WILLIAM S. BRADY
TEACHER OF SINGING
Studio: 137 West 86th St. New York
Telephone: SChuyler 4-3580

MAUDE DOUGLAS TWEEDY
TEACHER OF SINGING
50 West 67th St., New York
TRafalgar 7-8439

JULIA LARSEN MUNRO
VIOLINIST — TEACHER
Authorized pupil of Leopold Auer
321 West 74th St., N. Y. C. Schuyler 4-7304

N. Y. COLLEGE OF MUSIC
Carl Hein, Director Chartered 1878
Oldest Music School in New York City
Authorized by law to confer diplomas and degree Doctor of Music. All branches for teachers and artists. 114-116 East 85th Street

HOLLYWOOD

WILLIAM BACHENHEIMER
EUROPEAN VOCAL TEACHER
Musical Director of Maria Jeritza
Associated with Max Reinhardt. Aud. Free.
1500 N. Ogden Drive, Hollywood. HI. 1486

MARY RUCKER BROOKE
COMPOSER—LYRICIST
Box 1243
Hollywood, California

GRACE BUSH
COMPOSER—POET—LECTURER
1547 South Gramercy Place,
Los Angeles, California

ROY COOPER
CONCERT PIANIST
2341 W. Allview Terrace, Hollywood, Calif.
GRanite 7859

BELLE FORBES CUTTER
VOICE
7526 Fountain Avenue
Hollywood, Calif. GL. 8375

BAIN DAYMAN
ART OF SINGING
Tone Production, Restoration and Building
1052 Manzanita St., Hollywood, Calif.
Phone OLympia 1718

Mr. and Mrs.
ABBY DE AVIRETT
TEACHERS OF PIANO
267 So. Arden Blvd., Hollywood, Calif.

MME. INA WRIGHT HERBST
VOICE BUILDER AND COACH
Teacher of Elsa Wieber Brock, leading soprano of Dresden Opera
2134 N. Highland Ave., Hollywood. HE. 2508

MME. KING-CLARK
TEACHER OF SINGING from Paris
2006 N. Las Palmas Ave., Hollywood, Calif.
HI. 4458

WILLIAM MATCHAN
AMERICAN CONCERT BARITONE
Maintaining "A Studio Devoted to Instruction in the Fine Art of Singing"
1113 Halliburton Bldg., Los Angeles, FI. 7641

GIACOMO RAKMILOVICH
New PIANO Method
enables pupil to play classical pieces in three to four months.
5757 Franklin Ave., Hollywood, Calif., HO. 2154

FLORENCE RUSSELL
VOICE BUILDER—MUSICAL COACH
Teacher of Dana Andrews, Olive Ponitz, Nita Rothman
800 S. Crenshaw Blvd., Los Angeles, Cal. WY. 7016

MILDRED SOUTHALL
Visual Music—An Approach to Piano Study
Theory in Picture and Practice
1855 Park Drive, Los Angeles, Calif.

ALTA TURK
CONCERT SOPRANO—VOICE TEACHER
Musicianly Singing — Natural Production
601 So. Norton Ave., Los Angeles, Calif.

ELINOR REMICK WARREN
COMPOSER—PIANIST
179 South McCadden Place,
Los Angeles, California

WEST COAST

PHILIP MAURO FOOTE
COMPOSER—PIANIST—ARRANGER
Head, INSTITUTE OF MODERN MUSIC
532 16th St., Oakland, Calif. TWinoaks 2573

ACCOMPANISTS

ALICE WIGHTMAN
COACH — ACCOMPANIST
Studio: Metropolitan Opera House Bldg., N. Y. C.

Frederick Werlé, M.M.
PIANIST—COMPOSER—ACCOMPANIST
TEACHER OF PIANO—THEORY
Suite 705, 119 West 57th St., New York City

CELLO

JOSEPH SCHUSTER
CELLIST
180 West 58th Street, New York, N. Y.
Mgt.: Arthur Judson, 113 W. 57th St., N. Y.

CHAMBER MUSIC

CINCINNATI STRING QUARTET
Distinctive Programs of Classic and Contemporary Music
Lee Brand and Ernest Peck, violins
Herman Goehlich, viola; Arthur Bowen, cello
Secretary: 2316 Burnet Ave., Cincinnati, Ohio

THE NORFLEET TRIO Catherine Norfleet, violin; Helen Norfleet, piano; Leeper Norfleet, cello. Chamber Concerts and Children's Matinees. The Helen Norfleet School, New York, for girls of artistic interests. 10 East 93rd St., N. Y. C. Tel. ATwater 9-8600

PASCARELLA TRIO
Concert—Recital—Instruction
ENZO, Violin—CAESAR, Cello—CARL, Piano
Suite 705, 119 W. 57th St., New York

COACHING (VOICE)

Elly André
VOICE
TEACHER OF FAMOUS SINGERS
243 W. 71st St., N. Y. C. TR. 4-8237

HARRIET CASE
TEACHER OF SINGING
1625 Kimball Bldg., Chicago, Ill.
Har. 4868 Drexel 5890

ELAINE DE SELLEM
Mezzo Soprano — TEACHER OF VOICE
AMERICAN CONSERVATORY
CHICAGO, ILL.

OPERA—CONCERT—ORATORIO
Vladimir Elin
RUSSIAN BASSO
SPECIALIST IN VOICE PRODUCTION
853 SEVENTH AVE., N. Y. C. Circle 5-4719

LEOPOLD FOEDERL
TEACHER — CONDUCTOR — VIOLINIST
Sherwood Music School, Chicago
Mgt. Wilhelm Stein, Manhattan Towers, N. Y. C.

Euphemia Giannini GREGORY
SOPRANO OF OPERA AND CONCERT
Teacher vocal technique, opera, general repertoire. Italian bel canto founded on principles of Lamperti. Faculty member Curtis Institute, Phila. Limited number private pupils accepted. Studio: 30 Overhill Rd., Stonehurst, Upper Darby, Pa.

F. Jetson - Ryder
TEACHER OF SINGING. ORGANIST-CHOIRMASTER
Christ Episcopal Church, 71st St. & B'way.
11 W. 52nd St., N. Y. C. Tel. WIck. 2-4247

HARRY JOMPULSKY
TEACHER OF SINGING
310 West 79th St., N. Y., TRafalgar 7-7243

MACBURNEY STUDIOS
VOICE INTERPRETATION STAGE
609 Fine Arts Bldg., Chicago, Ill. Web. 3551

SAMUEL MARGOLIS VOICE CULTURE
152 West 57th Street, New York
(Adl. Carnegie Hall) Tel. COlumbus 5-9155

EDYTHE J. **MAGEE**
VOICE—COACH
Metropolitan Opera House Studio, New York City

James Quillian
COACH — ACCOMPANIST
200 West 55th St., N. Y. C. Circle 7-2000

Prof. JOSEPH REITLER
OPERA COACH
Former Director New Vienna Cons. of Music
130 West 57th Street, New York City

COMPOSERS

MRS. H. H. A. BEACH
COMPOSER—PIANIST
A. W. A. Club
353 West 57th St., New York, N. Y.

M. WOOD HILL
COMPOSER
257 West 86th St., New York City
Tel. ENdicott 2-4746

"SINGING THRO' THE YEAR"
A Book for Children to Sing and Play
Words and Music by IRENE R. ACKERMAN
Suite 701, 119 W. 57th St., N. Y. C. TO. 2-0764

CHARLES SANFORD SKILTON
Composer and Organist
University of Kansas Lawrence, Kansas

CONDUCTORS

FRANCO AUTORI
CONDUCTOR BUFFALO PHILHARMONIC ORCHESTRA
433 Franklin Street, Buffalo, New York

DINO BIGALLI
CONDUCTOR — VOCAL COACH
1011 Auditorium Building Chicago, Ill.

FRANCIS
BUEBENDORF
Conductor and Composer
LIEDERKRANZ SYMPHONY ORCHESTRA
265 E. 236th St., N. Y. C. Tel. FAir. 4-1084

FRENCH REPERTOIRE
Operatic — Concert
WALTHER DUCLOUX
Swiss Conductor — Coach
225 West 80th St., N. Y. C. TRafalgar 4-9284

JOHN WARREN ERB
CONDUCTOR—COACH
Department of Music Education New York University—Lafayette College
Private address: 43 Fifth Ave., New York City

RUSSELL **GERHART**
AMERICAN CONDUCTOR
ALTOONA CIVIC SYMPHONY
914 28th Avenue, Altoona, Pa.

DR. OTTO JANOWITZ
Assistant Conductor of Vienna State Opera
Coach—Accompanist—Lecturer
Mgt.: Albert Morini, 119 West 57th St., N. Y. C.
Per. Add.: 10 W. 70th St., N. Y. C. SU. 7-7557

Edwin McArthur
"The New Genius of the Conductorial Firmament."
(*Los Angeles Herald*)
Mgt.: NBC Artists Service, RCA Bldg., N. Y. C.

EDWARD **MELTZER**
Conductor
Vienna, New York, Boston, Chicago Orchestras
"A highly inspired conductor."—*Vienna Zeitung*
Transcontinental Tour began June 15. Write or wire
Suite 701, 119 West 57th St., New York City

VALTER POOLE
CONDUCTOR
Michigan Symphony Orchestra
Detroit, Mich.

WM. **SPADA**
CONDUCTOR—COACH—ACCOMPANIST
Musical Director, New Jersey Opera Association
18 West 52nd St., New York PL 3-9146

MISCHA **VIOLIN**
CONDUCTOR—COMPOSER—VIOLINIST
Mgt. Lawrence White
Behymer Artist Bureau, Los Angeles

CLUBS and SOCIETIES

DELTA OMICRON
NATIONAL MUSICAL SORORITY
Bessie Covert, *National President*
2914 Pine Grove Avenue, Chicago, Ill.

CONCERT HALLS

CHICAGO'S most perfect concert hall
seating 430 people
RECITAL HALL
in famous Auditorium Theatre Bldg.
Write or Phone
AUDITORIUM BUILDING
N. E. Cor. Wabash Ave. and Congress St.
Harrison 0134 Chicago, Ill.

FLUTE

FRANCES **BLAISDELL**
Flutist
Studio: 457 W. 57th St., N. Y. C. CO. 5-8450

HARP

LOIS **BANNERMAN**
Harpist
Management: International Concerts Corp.
250 W. 57th St., N. Y. C. CO. 5-0477

MANAGERS (Chicago)

For YOUR CHICAGO RECITAL *Consult*
BERTHA OTT Impresario
306 South Wabash Avenue, Chicago, Ill.
HALLS AVAILABLE varying in capacity from 500 to 3600. Careful attention given to Debut Recitals. Write for Full Information.

HARRY ZELZER
CONCERT MANAGEMENT
Civic Opera House, 20 No. Wacker Drive
Chicago, Ill.

ORGAN

CLARENCE DICKINSON
CONCERT ORGANIST
Organist and Director, The Brick Church and Union Theological Seminary. Director of the School of Sacred Music of Union Theological Seminary. 1212 Park Ave., N. Y. C.

PIETRO **YON** CONCERT ORGANIST
Tuition in
Piano, Organ, Composition
852 Carnegie Hall, N. Y. C.

PIANO

AVIS BLIVEN **CHARBONNEL**
PIANIST
Suite 701, 119 West 57th Street, New York

ANN CHENEE
PIANIST
Pers. Rep., Wm. Neill, 119 W. 57th St., N. Y. C.

KATE S. CHITTENDEN
PIANOFORTE, REPERTOIRE, APPRECIATION
The Wyoming, 853 Seventh Ave., (55th St.)
Circle 7-5329

AUGUSTA **COTTLOW**
CONCERT PIANIST—TEACHER
Studio: 52 West 55th St., New York City
Tel. Circle 7-1093

STANLEY FLETCHER
PIANIST
Personal Representative: Marian Grace,
307 S. Busey, Urbana, Illinois

ANDOR FOLDES
PIANIST
CONCERT MANAGEMENT MILTON BENDINER
Steinway Hall New York

Henrietta M. Heath
CONCERT PIANIST AND TEACHER
Recommended by Alberto Jonas
812 Carnegie Hall, New York—Circle 7-0924

HARRY KNOX
Pianist—Juilliard Graduate
Pupil of SILOTI and GORODNITZKI
Studio: 344 W. 72nd St., N. Y. EN. 2-4106

ADELA LAUE
PIANIST
INTERNATIONAL CONCERTS CORPORATION
250 West 57th Street, New York City

HENIOT LEVY
PIANIST
KIMBALL HALL CHICAGO, ILL.

Robert Macdonald
PIANIST—ACCOMPANIST
25 East Walton Street, Chicago, Ill.

ADELE **MARCUS**
PIANIST
160 W. 55th St., New York. CIrcle 6-6568
Mgt.: Willmore & Powers, 2 W. 45th St., N. Y.

(*Continued on Inside Back Cover*)

An International Journal

MUSICAL COURIER

You surely wish to have a thorough and comprehensive review of the world of music; fill out the accompanying slip and become a subscriber of the MUSICAL COURIER.

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

MUSICAL COURIER, 119 West 57th St.
New York, N. Y.

For enclosed $3.00 send the MUSICAL COURIER for one year and include the dictionary.

Name .....

Address .....

City .....

Canada, $4.50 Foreign, $4.50

Concerts in San Diego

(Continued from page 20)

trio by Walter Piston, music distinguished by vitality and invention.

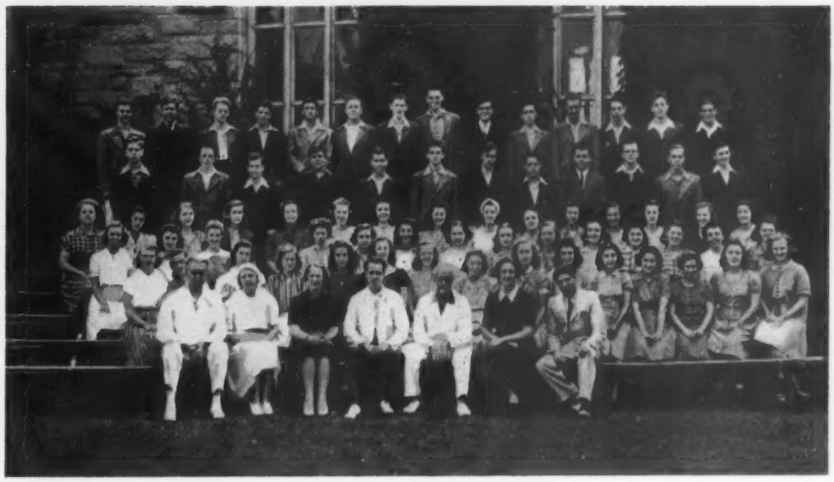
A new sonata for viola and piano by Charles Shatto aroused considerable interest in a recent Globe Theatre concert. As heard with the composer at the piano and Edward Janowsky, first violist of the San Diego Symphony, in the other leading role, this new work impressed by its novel ideas and fluent movement of voices. Also heard at this concert were two interesting song cycles, settings of poems by Archibald MacLeish and Mary Ledingham, composed and sung by Catherine Urner, soprano.

Ernest Charles, tenor-composer, and Richard Tetley-Kardos, pianist, have been engaged for the October event of the Chula Vista concert series organized by Madalyn Akers Phillips, composer-pianist. Other events in this series will be Ruth Haroldson, violinist; Dr. Carl Omeron, tenor; Luise Rosenberg, pianist; Russell Horton, tenor; Helen Beatty, contralto; Dr. Lert Opera Workshop; Polyphonia A Cappella Choir; Garner Colored Singers; San Diego High School Orchestra, Nino Marcelli directing; and the Ratcliff Dancers.

Bruno Walter is to conduct the first concert in a series of four by the Los Angeles Philharmonic Orchestra. C. H.

Luboshutz-Nemenoff Duo to Fulfill 40 Engagements

Pierre Luboshutz and Genia Nemenoff, duo-pianists, early this month inaugurate a tour of forty concerts. They will give three concerts in New York and appear also in Framingham, Jamestown, Erie, Keokuk, Dubuque, Lawrence, Galveston, Tulsa, Wichita Falls, Greensboro, Tampa, Brunswick, Worcester, Boston, Harrisburg, Paterson, Lowell, St. Petersburg, Daytona Beach, Greenville, Atlanta, Asheville, Andover, Piqua, Hammond, Eau Claire, Muskegon, Evansville, Meadville, Syracuse, Des Moines, Davenport, Sheboygan, Grand Forks, Minor and Corvallis.



STUDENTS AT SUMMER VOCAL CAMP FOR YOUNG PEOPLE, at Mt. Hermon School, Northfield, Mass., an increasingly popular music study course originated and directed by Dr. John Finley Williamson, center, director of the Westminster Choir and choir school of Princeton, N. J. The class was made up of young people of high school and freshman college age, none of whom was over 20 years of age. Besides a class for professional musicians which he conducted at the school, Dr. Williamson also had charge of a three-week session at Occidental College.

San Francisco Applauds Orchestra and Eminent Soloists at the Fair

By ALFRED FRANKENSTEIN

SAN FRANCISCO, CALIF.—A unique Beethoven cycle and a pair of symphony concerts at the Fair were the principal musical events in the San Francisco Bay Region during the most recent period. The Beethoven cycle presented all of that composer's ten violin sonatas, all of his five cello sonatas, five of his trios and two of his piano sonatas in a series of eight concerts, four at Stanford University and four at the University of California. The series was sponsored jointly by the Elizabeth Sprague Coolidge Foundation, the Friends of Music at Stanford University, and the University of California. The participants were Sylvia Lent, violinist; Gunnar Johansen, pianist; and Warwick Evans and Victor Gottlieb, cellists. Performances entirely in keeping with the profundity, brilliance, gaiety and classic grace of these enormously varied works were provided throughout, and the audiences were among the largest this community has ever had for chamber music events.

Music on Treasure Island

The month's first concert by the San Francisco Symphony on Treasure Island brought Bruno Walter as guest conductor and Lauritz Melchior as soloist. Walter conducted volcanically powerful Beethoven and gorgeous Wagner, and Melchior, at the top of his genial form, gave richly of his great voice and mastery over the Wagnerian literature. The second Fair concert was an all-American event, in which Meredith Willson conducted the first performance of the interesting prelude to Charlie Chaplin's film, The Great Dictator (which Chaplin himself composed, although Willson orchestrated it), and the first local performance of Willson's own atmospheric symphony, The Missions of California. Oscar Levant was the soloist, and scored a brilliant hit with Gershwin's concerto and Rhapsody in Blue. The eighth and last of the Fair concerts was scheduled for Sept. 10, with Grace Moore and Gaetano Merola as featured artists.

The month also brought a highly distinguished addition to the local music colony, when Darius Milhaud arrived from France. The distinguished French composer will teach at Mills College.

Menuhin Concludes Australian Tour, Aiding War Charities

Yehudi Menuhin concluded his tour of Australia on Sept. 1 when he appeared in sonata recital with his sister, Hephzibah Menuhin Nicholas in Melbourne prior to his return home to California. Proceeds went to the Lord Rothschild Jewish Relief Fund. All proceeds from previous concerts, except for expenses, were donated by the violinist to war relief, the other funds aided being the Allied Red Cross, French Red Cross, Y.M.C.A. and Y.W.C.A. In a little more than a year more than $70,000 was raised by Mr. Menuhin for these funds.

On his return and after fulfilling engagements in the West and Middle West, Mr. Menuhin appears in Carnegie Hall, New York, on Dec. 2, the proceeds going to the Palestine Conservatory of Music for refugee music students. The concert will comprise three concertos with Georges Enesco conducting the orchestra of the New Friends of Music.

Opera and Orchestral Appearances for Szantho

Enid Szantho, contralto, following her appearances with the Chicago Opera, makes her first tour of the Southwest in November. Mme Szantho also will appear with the Cleveland Orchestra in Mahler's Lied von der Erde. In February she will be soloist with the Philadelphia Orchestra in that city, Baltimore and Washington.

Marcel Hubert to Start Tour With Concert in Saginaw

Marcel Hubert, cellist, has returned to New York from his vacation at Gloucester, Mass., where his portrait was painted by the Serbian artist, Yovan Radenkovitch. It will be exhibited in New York this winter. Mr. Hubert starts a transcontinental tour on Nov. 4 in Saginaw, Mich. His New York recital is scheduled for March.

Stephan HERO *Violinist*

Hilda OHLIN *Soprano*

Giuseppe Balestrieri *Tenor*

Ardelle WARNER *Contralto*

Marianne KNEISEL *String Quartet*

Arthur LOESSER

Beryl RUBINSTEIN *Solo* and *Duo-Pianists*

Mildred HUNT *Flutist*
Marsyas Trio
Flute-Clarinet and Bassoon

Joyce Barthelson *Conductor*
New York Symphonetta

Dorothy BAKER *Soprano*

Myron TAYLOR *Tenor*

Frances HALL
Rudolph GRUEN *Duo-Pianists*

Ana DRITTELL *Cellist*

Biggerstaff-Vollmer *Dancers*

CONCERT MANAGEMENT VERA BULL HULL *101 West 55th St., New York City*

STELL ANDERSEN
PIANIST
CONCERT MGT.: ALBERT MORINI
119 West 57th Street, New York City

Marian Anderson
CONTRALTO
Exclusive Mgt.: HUROK ATTRACTIONS, Inc.,
30 Rockefeller Plaza, New York

ZLATKO BALOKOVIĆ
VIOLINIST
May Johnson, Personal Representative
805 Orchestra Building, Chicago, Ill.

SIMON BARER
SENSATIONAL RUSSIAN PIANIST
Management: Metropolitan Musical Bureau, Inc.
113 West 57th Street, New York

BARRERE-BRITT
"CONCERTINO"
Concert Management Arthur Judson, Inc.
113 West 57th St., New York City

Bartlett & Robertson
DUO-PIANISTS
Concert Management Arthur Judson, Inc.
113 West 57th Street, New York

KURT BAUM
TENOR CHICAGO OPERA AND TEATRO COLON, BUENOS AIRES Concert—Radio
Mgt.: NBC Artists Service, RCA Bldg., N. Y. C.

SARI BIRO
NEW PIANISTIC SENSATION
Concert Management: Annie Friedberg
250 West 57th St., New York

RICHARD BONELLI
BARITONE, METROPOLITAN AND SAN FRANCISCO OPERA COMPANIES
Management: Metropolitan Musical Bureau, Inc.
113 West 57th Street, New York

ANTONIO BROSA
SPANISH VIOLINIST
BOOSEY & HAWKES ARTISTS BUREAU, INC.
43 West 23rd St., New York City

John BROWNLEE
BARITONE METROPOLITAN OPERA ASSN.
Management: HAENSEL & JONES
113 West 57th Street New York

STORM BULL AMERICAN PIANIST
Exclusive Mgt.: National Concert League
Walter L. Larsen, Managing Director
310 S. Michigan Ave., Chicago, Ill.

EUGENIA BUXTON
AMERICAN PIANIST
Richard Copley Concert Management
113 West 57th Street, New York

CHARLES WAKEFIELD CADMAN
COMPOSER
Box 1063 San Diego, California

LEON CARSON
TENOR—TEACHER OF SINGING
20 Cottage Pl., Nutley, N.J. 160 W. 73rd St., N.Y.
Tel.: Nutley 2-2499 Tel.: TRaf. 7-6700

JOHN CARTER
TENOR—METROPOLITAN OPERA
Management: Haensel & Jones
113 West 57th Street, New York

ROBERT CASADESUS
PIANIST
Concert Management Arthur Judson, Inc.
113 West 57th St., New York

GASPAR CASSADO
BRILLIANT SPANISH CELLIST
Management: Metropolitan Musical Bureau, Inc.
113 West 57th Street, New York

GARLAND COOPER
PERSONAL REPRESENTATIVE
Suite 61, 1425 Broadway, New York City
PEnn. 6-2133

RICHARD CROOKS
TENOR METROPOLITAN OPERA
Management: Haensel & Jones
113 West 57th Street, New York

Marion Bauer and Giannini Join Musical Art Faculty

Marion Bauer and Vittorio Giannini, American composers, have joined the faculty of the Institute of Musical Art of the Juilliard School. John Ballantyne has been named to the academic department.

Miss Bauer, critic, teacher, lecturer and writer in addition to her composing, will present a course in psychology of music and another in tests and measurements, designed to measure aptitudes in music.

Mr. Giannini, composer of several operas and other works, will teach harmony and counterpoint. He is a brother of Dusolina Giannini, Metropolitan Opera soprano, and was a scholarship student at the Juilliard Graduate School and the Milan Conservatory. Mr. Giannini also won the American Grand Prize of Rome.

The Institute begins its 36th season this month and, for the first time in its history, includes a department of physical education. Mildred Hagan will head the department, directing courses in personal hygiene, school and community hygiene, gymnastics, stunts, sports, dancing, conditioning exercises and recreation activities.

Students seeking a degree are required to have two years of physical education as well as courses in personal hygiene. Five programs are being offered this semester at the Institute: a diploma course, a degree course, leading to the B.S. and M.S., an intermediate course for high school students, a special course for individual study and a preparatory department for children. Registration was concluded on Sept. 30.

Mme. Culp Continues Studio

Betsy Culp Dornay, for many years collaborator with her late husband, Louis Dornay, in conducting the Dornay-Culp Studios in New York, will continue to teach the technic of singing and to coach interpretation, style and diction of the international repertoire. As in former seasons, soirees will be given from time to time at the studios.

Herta Gruen Reopens N. Y. Studio

Herta Gruen, pianist and coach, has reopened her New York studio and is conducting classes for young students between the ages of 8 and 11, in which ensemble singing is stressed, as well as the study of piano. Mme. Gruen is co-operating with many other teachers whose pupils are enrolled in her classes.

Although Mme. Gruen started to play the piano at four years of age, obtained scholarships at the Vienna Conservatory and gave numerous recitals, she was attracted by the idea of studying opera repertoire in order to assist singers with the problems of languages as well as musical ones. To this end she studied extensively in England, France and Italy, completing her knowledge of operatic and Lieder repertoire. In America Mme. Gruen has given piano recitals over major radio stations in addition to her teaching activities.

HERTA GRUEN

Virginia Pemberton to Give N. Y. Recital, Oct. 13

Virginia Pemberton, Chicago Opera soprano, gives her New York recital at Town Hall on Oct. 13. Miss Pemberton was heard during the summer at Grant Park, Chicago, with the Chicago Philharmonic Orchestra, singing Vissi d'Arte from Tosca and Depuis le Jour from Louise. The soprano will be soloist Jan. 22 with the same orchestra at Orchestra Hall, Chicago, Richard Czerwonky conducting. Boston is another city in which Miss Pemberton will sing this season. The soprano's operatic roles include Violetta in Traviata and Marguerite in Faust.

Aranyi Heads Department at Michigan State College

EAST LANSING, MICH.—Francis Aranyi, violinist, has been named head of the violin department at Michigan State College. Mr. Aranyi, since 1938, has held posts at both Duquesne University, Pittsburgh, Penna., and at the Michigan State College here where he succeeded the late Michael Press. He resigned in June from Duquesne, where he was head of the violin department and director of the university's symphony orchestra. This summer he conducted master classes at the college here and also at his new home. His students gave a recital at the conclusion of the summer session.

H. N.

Florence Foster Jenkins Gives Annual Recital in Newport

NEWPORT, R. I.—Mme. Florence Foster Jenkins gave her annual local recital here last month in the old Seventh Day Church at the Newport Historical Society. It was the most successful, in many ways, that she has given.

A highlight of the coloratura's program was Venzanos' Valse de Concert. Mme. Jenkins also sang numbers by Elmo Russ for which she provided the lyrics. Louis Alberghini, flutist, assisted in David's Charmant Oiseau, and also played several solos. Mme. Jenkins was warmly applauded and encores were necessary. William J. Cowdrey was again at the piano.

N. W.

A. de SEGUROLA
Internationally Famous Actor-Singer
Voice Culture • Art of Bel Canto • Interpretation • Acting
1545 N. Laurel Ave., Hollywood, Calif. GL.9988

DONALD DICKSON
BARITONE
Management: NBC Artists Service,
RCA Building, New York

MILDRED DILLING
HARPIST
Mgt.: Haensel & Jones, Steinway Hall, N. Y.
Studio: 400 E. 52nd St., N. Y. PLaza 8-8717

GEN. PLATOFF DON COSSACK
RUSSIAN MALE CHORUS
NICOLAS KOSTRUKOFF, Conductor
IN AMERICA ALL SEASON 1940-41
Mgt.: Metropolitan Musical Bureau, Inc., N.Y.C.

D. C. DOUNIS
VIOLIN MASTER WORKS

EDWARD DUDLEY
TENOR ROBUSTO
Concert Management: WGN
New York Chicago Hollywood

GRACE ADAMS EAST
TRUMPET VIRTUOSO
Personal Representative:
G. H. DALRYMPLE, 127 E. 54th Street, New York

Eastman School of Music
OF THE UNIVERSITY OF ROCHESTER
Rochester, N. Y.

Emanuel FEUERMANN
CELLIST
Management: NBC ARTISTS SERVICE
RCA Building, New York City

BRUCE FOOTE
BARITONE
WGN CONCERTS
Hollywood Chicago New York

FRANK FOREST
TENOR
Mgt.: NBC Artists Service, RCA Bldg., N. Y

WILLIAM FRANKLIN
NEGRO BARITONE
WGN CONCERTS
Hollywood Chicago New York

ZINO FRANCESCATTI
VIOLINIST
Concert Management Arthur Judson, Inc.
113 West 57th St., New York

FRANCO GHIONE
MUSICAL DIRECTOR DETROIT SYMPHONY
Masonic Temple, Detroit, Mich.
Concert Management Arthur Judson, Inc.
113 West 57th Street, New York

HERTHA GLAZ
CONTRALTO—San Francisco Opera Co.
Mgt.: NBC Artists Service, RCA Bldg., N.Y.C.
Victor Records

Robert Goldsand
PIANIST
Mgt.: Haensel & Jones, 113 W. 57th St., N. Y. C.
Baldwin Piano

ENYA GONZALEZ
SOPRANO
Management: Metropolitan Musical Bureau, Inc.
113 West 57th Street, New York

Lillian Rosedale GOODMAN
VOCAL TEACHER
2415 Pilgrimage Trail, Hollywood, Calif.

PERCY GRAINGER
Pianist
9 Cromwell Place
Manager: ANTONIA MORSE
White Plains, N. Y.

GEORGE HOYEN
AMERICAN CONDUCTOR
Room 703, 119 West 57th St. New York City

PIA IGY ROMANIAN PRIMA DONNA
OPERA — RADIO — CONCERT
271 East Kirby, Detroit, Michigan

FREDERICK JAGEL
TENOR—METROPOLITAN OPERA
Concert Management Arthur Judson, Inc.
113 West 57th St., New York

ALTON JONES
PIANIST
William Neill, Personal Representative
119 West 57th St., New York City

The Juilliard School of Music
130 Claremont Avenue New York City

ANATOL KAMINSKY
VIOLINIST
Concert Management Arthur Judson, Inc.
113 West 57th St., New York City

FELIX KNIGHT
TENOR
OPERA—CONCERT—RADIO
Mgt. NBC Artists Service—RCA Bldg., N. Y. C.

JAN KURY-MAIRON ANNA
TENOR—SOPRANO
Suite 705, 119 W. 57th St., New York City

WIKTOR LABUNSKI
PIANIST — COMPOSER — CONDUCTOR
Musical Artists' Bureau, 312 Manhattan Ave., New York. *Baldwin Piano*

LA FORGE-BERÚMEN STUDIOS
1100 Park Ave. (Cor. 89th St.) New York

EYVIND LAHOLM
TENOR
Concert Management Arthur Judson, Inc.
113 West 57th St., New York

LA MERI
"The most eclectic dancer of the world."
—*L'Illustration, Paris*
66 Fifth Avenue, New York, N. Y.

MARJORIE LAWRENCE
SOPRANO—METROPOLITAN OPERA
Exclusive Management:
VINCENT ATTRACTIONS, INC., 119 W. 57 St., N.Y.C.

L E G I N S K A
"IS A GREAT PIANIST"
—*London Standard*
Address: 5617 Hollywood Blvd., Hollywood, Calif.

LOTTE LEHMANN
World Famous Soprano Concert Recitalist
Metropolitan Opera Association
Mgt.: Metropolitan Musical Bureau, Inc.
113 West 57th Street, New York City

ELEN LONGONE
LEADING SOPRANO
CHICAGO CITY OPERA
Management: Metropolitan Musical Bureau, Inc.
113 West 57th Street, New York

M A R K L O V E
BASS — BARITONE
825 Orchestra Building, Chicago, Ill.

MOBLEY LUSHANYA
SOPRANO
Management: NBC Artists Service
RCA Bldg. New York

NICOLAI MALKO
CONDUCTOR
Mgt.: Arthur Judson, Steinway Hall, N. Y.

LUCILLE MANNERS
SOPRANO
Management: NBC ARTISTS SERVICE
RCA Building, New York City

The Mannes Music School
DAVID and CLARA MANNES, Directors
157 East 74th Street New York City

Giovanni MARTINELLI
TENOR—METROPOLITAN OPERA
Management: NBC Artists Service
RCA Building New York

Passed Away

(*Continued from page* 19)

mann, a former pupil of Clara Baur and former dean of the faculty, succeeded as director.

Miss Baur retained her interest in the Conservatory up to the time she was stricken. Recently she officiated when Dr. John Warren Erb received the Mus. D. degree, a picture of this ceremony having been published in the Sept. 15 issue of Musical Courier. She had been visiting friends and was preparing for a tea to high school students in connection with her work as honorary president of the Woman's Symphony Committee aiding the sale of subscriptions for the forthcoming season of the Cincinnati Symphony Orchestra, when she was stricken. Her home was on the campus of the conservatory, which now has an average of 2,000 students attending annually and is situated in a 10-acre plot with a concert hall building, several halls and dormitories and the president's house. It began with one pupil and one classroom. The Conservatory is affiliated with the University of Cincinnati and is accredited by the teachers' college of that university and most of the State Boards of Education throughout the country.

Miss Baur, daughter of the late Prof. Emil Baur of Ann Arbor, received an honorary degree of M.A. from the University of Cincinnati in 1925. She was a member of the board of directors of the Cincinnati Symphony Orchestra, and belonged also to the National Federation of Music Clubs, the Cincinnati Art Museum and the American Red Cross.

A sister, Wanda, wife of Chalmers Clifton, the American conductor, survives.

EMMANUEL WAD, 78, Danish-born pianist and member of the faculty at the Peabody Conservatory of Music from 1892 to 1920, died in Baltimore, Md., on Sept. 6 after an illness of two weeks. Mr. Wad, born in Korsor, Denmark, was brought to Baltimore by Sir Asger Hamerik, then director of the Peabody. Last April, Mr. Wad celebrated his fiftieth year as a teacher. His opera, Tagwagwa, based on American Indian life, was presented by the Royal Danish Opera. In 1932, the Baltimore Civic Opera Company presented his Swing Low. In that year, he was knighted by King Christan X of Denmark. Mr. Wad's close friendship with Paderewski dated from the period when they were both pupils of Leschetizky. He is survived by a daughter, Mrs. Guly Sieghölt, of Oslo, Norway, and two grandsons. The funeral services were held on Monday afternoon, September 9.

MRS. ABBIE FINCK, widow of Henry T. Finck, late music critic of the New York Evening Post and author of many books on music, died on Sept. 20 in Lewiston, Me. Mrs. Finck, the former Abbie Helen Cushman, was married in 1890 to Mr. Finck, who retired in 1924 after 43 years as critic. He died two years later.

GAMA GILBERT, 34, member of the New York Times' music department, died on Sept. 24 in New York. Born in Boston, he later moved to Philadelphia and attended Temple University. He obtained a scholarship at Curtis Institute and studied violin with Carl Flesch and Leopold Auer and chamber music with Dr. Louis Bailly. He was graduated in 1932 and returned to teach chamber music there. He also taught at the Chatham Square School of Music in New York. For several years he was first violinist of the Curtis Quartet. He entered musical writing on the staff of the Philadelphia Record later joining the New York Post and then, in 1938, the New York Times. He had been music editor of Stage Magazine and also contributed to other magazines. His widow, his mother, a brother and a sister survive.

WARD STEPHENS, 61, pianist, composer and conductor, died on Sept. 11 in New York. Born in Louisville, Ky., he moved to Newark, N. J., with his family when only seven. Later he studied at Rutgers College and then went abroad to become a pupil of Johannes Brahms and also study with Scharwenka, Dreyschock, Leschetizky and Breitner. He made his debut as a pianist in Paris in 1896 under the name of Varri Stafanski. He had played in almost every European country as a pianist and organist and served as accompanist for Chaminade, Kreisler, Melba, Louise Nikita and Campanari. Paderewski and Hofmann were among his associates when he was a student. He made frequent trips abroad and, at the Salzburg Festivals, was associated with Lilli Lehmann. In this country he had established a Mozart May Festival at Harrisburg, Penna., which he directed and where Mozart's C minor Mass was given for the first time in this country as a complete work. For many years he was organist of the First Church of Christ, Scientist and later at St. James' Episcopal Church, both in New York City. Among his works were two symphonies, three light operas and several hundred songs, secular and sacred, and including Christ in Flanders, used frequently by the late Ernestine Schumann-Heink. Mr. Stephens had been assistant conductor for Oscar Hammerstein when the latter gave opera at the Manhattan Opera House, New York. He was a member of the board of directors of the Musicians Club of New York and a charter member of the Salamagundi Club. His widow, a brother and a daughter survive.

M E L C H I O R
Mgt.: NBC Artists Service,
RCA Bldg., New York, N. Y.

LUCY MONROE
AMERICAN LYRIC SOPRANO
Concert Management Arthur Judson, Inc.
113 West 57th St., New York

GRACE MOORE
RADIO and CONCERT
Management: Metropolitan Musical Bureau, Inc.
113 West 57th Street, New York

CONCERT MANAGEMENT
ALBERT MORINI
119 W. 57th St. N. Y. C. 252 Faubourg St. Honoré Paris, France

WILLEM NOSKE
YOUNG DUTCH VIOLINIST
"Wealth of Musicianship"—*N. Y. World-Telegram*
Representative: Carlo Kohrsaen
61 Hamilton Place, New York, N. Y.

Guiomar NOVAES
PIANIST
Management: HAENSEL & JONES
113 West 57th Street New York

VIRGINIA PEMBERTON
SOPRANO—CHICAGO OPERA COMPANY
South America Tour Season 1940

EGON PETRI
PIANIST
Musical Artists' Bureau, 312 Manhattan Ave., New York. Steinway Piano Columbia Records

GREGOR PIATIGORSKY
"The greatest cellist of our day."
—Serge Koussevitsky
Concert Management Arthur Judson, Inc.
113 West 57th St., New York City

LILY PONS
COLORATURA SOPRANO
Management: Metropolitan Musical Bureau, Inc.
113 West 57th Street, New York

RAISA-RIMINI
SCHOOL OF OPERA
Congress Hotel Chicago, Ill.

SIGURD RASCHER
SCANDINAVIAN SAXOPHONIST
Orchestral and Recital Appearances
Mgt.: Guild for Musicians, 113 W. 57th St., N. Y.

George Perkins RAYMOND
TENOR
Exclusive Management: Annie Friedberg,
250 West 57th St., New York

RETHBERG-PINZA
Available for Individual Appearances
or in Joint Concerts
Mgt.: NBC Artists Service. RCA Bldg., N. Y. C.

PAUL ROBESON
THE GREAT NEGRO SINGER
Lawrence Brown at the piano
Management: Metropolitan Musical Bureau, Inc.
113 West 57th Street, New York

Emily Roosevelt
SOPRANO
Concert Management Milton Bendiner
Steinway Hall, 113 West 57th St., New York

Hedwig Kanner-Rosenthal
School of Higher Pianistic Virtuosity
Hotel Great Northern, New York. Circle 7-1900

Gala Concert Ensemble
SALZEDO LE ROY
SCHOLZ SALZEDO
Mgt.: National Concert League, Chicago, Ill

Lazar SAMOILOFF
BEL CANTO STUDIOS & OPERA ACADEMY
610 South Van Ness Ave., Los Angeles, Calif.

SIGMA ALPHA IOTA
NATIONAL MUSIC FRATERNITY
Gertrude Evans, National President

ALBERT SPALDING
AMERICA'S GREATEST VIOLINIST
Management: Metropolitan Musical Bureau, Inc.
113 West 57th Street, New York

MARGARET SPEAKS
SOPRANO
Management: NBC ARTISTS SERVICE
RCA Building, New York City

TOSSY SPIVAKOVSKY
VIOLINIST
Management: Annie Friedberg
250 W. 57th St., New York City

EVELYN SPRAGER
ARTISTS' REPRESENTATIVE
401 South Westgate Avenue
West Los Angeles, Calif.

ELEANOR STEBER
SOPRANO—METROPOLITAN OPERA ASS'N
Management: Haensel & Jones
113 West 57th Street, New York

STEELE—CLOVIS
Soprano—JOINT RECITALISTS—Tenor
Mgt. Albert Morini, 119 W. 57th St., N. Y. C.
252 Faubourg St. Honoré, Paris

SUZANNE STEN
MEZZO SOPRANO
Management: Haensel & Jones
113 West 57th Street, New York

Reginald Stewart
PIANIST-CONDUCTOR
Concert Management Arthur Judson, Inc.
113 West 57th St., New York

SZIGETI
Concert Management Arthur Judson, Inc.
113 West 57th St. New York

Trapp Family Singers
"A JOYOUS A CAPPELLA GROUP"
Management: Metropolitan Musical Bureau, Inc.
113 West 57th Street, New York

ALICE TULLY
DRAMATIC SOPRANO
Management: PAUL H. STOES,
119 West 57th St., New York City

VIROVAI
NEW VIOLIN SENSATION
Management: Metropolitan Musical Bureau, Inc.
113 West 57th Street, New York

VRONSKY & BABIN
PREMIER DUO-PIANISTS
Management: Metropolitan Musical Bureau, Inc.
113 West 57th Street, New York

OSCAR WAGNER
PIANIST
Dean of Juilliard School of Music

JEAN WATSON
CONTRALTO
Personal Representative: Josephine Vila, Inc.
119 West 57th St., New York City

FLORENCE WESSELL
VOCAL STUDIOS
50 East 77th St., New York. Phone BU. 8-4381

WITTGENSTEIN
Famous One-Armed Pianist
BOOSEY & HAWKES ARTISTS BUREAU, INC.
43 West 23rd St., New York City

ELIZABETH WYSOR
CONTRALTO
Management: Haensel & Jones
113 West 57th Street, New York

New U. S. Works Heard at Yaddo

By FRIEDE F. ROTHE

SARATOGA SPRINGS, N. Y.—Sponsored by the Corporation of Yaddo, Elizabeth Ames, executive director, the Yaddo Music Group presented the sixth of the series of concerts of contemporary American music at the estate Yaddo, Saratoga Springs, N. Y., on Sept. 7 and 8.

First organized in 1932 through the efforts of Aaron Copland and other forward looking composers, the concerts on this occasion were four in number: two in the afternoon and evening of the first day and two in the morning and afternoon of the second. In the previous three festivals, the Corporation had adopted the policy of inviting composers and performers for a three-week "music period," in which contemporary as well as older works was studied, the best of which was then selected for public performance. For the present session, however, the committee, comprising Richard Donovan, chairman, Roy Harris, Normand Lockwood, Otto Luening and Quincy Porter, had chosen the works presented sometime before. The musicians—composers and instrumentalists, gathering together for but one week of music making and rehearsing, deserve the greatest praise for the general excellence of their performance, and especially the members of the Galimir String Quartet, who carried the better part of the musical burden.

As perhaps befitting one of America's most outstanding composers, Roy Harris' String Quartet No. 3—Four Preludes and Fugues—was the opening work of the first concert. Performed last year at the International Musicological Congress held in New York, it reaffirmed the strength of his characteristic style. Constructed on modal tonalities, the four preludes and fugues are formally among Harris' best. The material almost everywhere, however, while of a convincing nature, is blurred by a polyphonic texture of too great thickness. The preludes on the whole were more interesting than the fugues, with the third prelude the most beautiful in the directness of its feeling and expression.

Ethel Luening, soprano, followed with sensitive interpretations of five songs by Charles Ives, Theodore Chanler, Roland Leich and Frederic Bowles. Quincy Porter's Quintet for flute and strings (on a childhood tune) was a delightful and inventive movement in variations on the tune, A Tiskat, A Taskat. Richard Donovan was represented with a Serenade for oboes, violin, viola and cello, which was good Donovan in a less dissonant and more melodic vein.

Finney Sings in Own Score

Bleheris, A Monody for voice and chamber orchestra by Ross Lee Finney was one of the more important works heard during the entire session. It was unfortunate, however, that the composer thought himself a sufficient singer to undertake the solo part. Set to a text from the Hamlet of Archibald MacLeish, its distinctive power and impact was undeniable in spite of the at times Wagnerian recollections mixed with newer effects. Charles Naginski's Sinfonietta for chamber orchestra concluded this program. The composer having died at Tanglewood this summer, the work was repeated at the last concert in tribute to his memory.

The second concert was enlivened by two vigorous scores: Normand Lockwood's Quintet for Piano and Strings, played by Johana Harris and the Galimir String Quartet and David Diamond's Concerto for chamber orchestra. Lockwood's work is laid out in a brilliant formal scheme of three adagios, the last two being separated by an allegro movement and then concluded with a recitativo. The adagios are movements of considerable sonority and power, but the two other sections, of a rhythmical and percussive thought and treatment, are too obviously of the extra-musical variety and the preconceived motivation. The essentially harmonic and rich texture of the writing for the strings is at times aided by the effective opposing percussive element of the piano.

Diamond Concerto Premiered

Diamond's work, written this summer at Yaddo, proved once again this young composer's very resourceful talent. Noisy, dissonant and tasteless in spots, it is a pungent, biting music, lacking neither in ideas nor in imagination. Nor does his dissonance, which has individual style and dimension, prevent an occasional soaring melodic line of great beauty and impact. Other works heard on this program included John Duke's Suite for Viola Alone, a Sonatina for piano by Wendell Keeney, a String Trio by Robert Laidlow, two lovely Chorales and Ostinati by Henry Cowell and the Concertino for marimba and orchestra, Op. 21 by Paul Creston.

The third program on Sunday morning contained four works which stood out above the others. Otto Luening's Three Inventions for piano were good pianistic pieces which in turn invoked Bach with dissonant harmonies, contained much original material in thought and form and presented generously more than one style. Robert Palmer's Sonata for piano, played in New York twice last season, marks Palmer as one of the stronger of the newer younger composers. Paul Pisk, shortly becoming an American citizen, was represented by his Music for Strings, Op. 40, a product of the dissonant Central European school. David Van Vactor, young flutist of the Chicago Symphony Orchestra, was heard to advantage with a pleasing Divertimento for chamber orchestra.

The fourth and concluding concert began with a Movement from String Quartet by Mary Howe of Washington, D. C. Somewhat discursive in style, it possessed a certain strength of expression. Of the six songs which Miss Luening sang next, those by Arthur Farwell, Herbert Elwell and Ernst Bacon were the best. Wallingford Riegger, who writes meaningful and strong music in a dissonant style, was represented by his first String Quartet, written last year. The most uncompromising dissonant score of the entire session, it revealed to those familiar with the idiom, a purpose and workmanship of a high order. But even this composer, to whom dissonant counterpoint, polyrhythms and the twelve tone system is second nature, did not on this occasion achieve a work whose meaning establishes itself directly and unmistakably, whatever the medium or means of expression. Robert McBride, who may always be depended upon to be witty and clever, fulfilled expectations with Wise-Apple Five, for clarinet and strings. Pieces by Alan Hovaness, Joseph Wagner and Clark Eastham were also heard.

At the end the audience was invited to remain for a forum and discussion with the composers.

Kate Keith Field

KATE KEITH FIELD, soprano, in the Adirondacks, where she spent the summer. Miss Field has now returned to New York and resumed activities under the management of Albert Morini.

OPPORTUNITIES

STUDIO APARTMENTS TO LET—166 West 72nd St. (near Broadway), New York City—4 rooms, suitable for musician, unusual value; 24-foot living room, high ceilings, cross-ventilation; also 3-room apartments.

ATTUNED TO MUSIC LOVERS' TASTES
THE BUCKINGHAM
Newly Modernized
57th Street at Sixth Ave., New York City

At the Buckingham we believe that life can be leisurely and gracious—even in the midst of a great metropolis. The comfort and service of the Buckingham must be experienced to be appreciated, but the convenient location speaks for itself. Across the street from Carnegie Hall and two short blocks from Central Park, you are also within easy walking distance of Radio City, Fifth Avenue and the theatrical and amusement sections.
ROOMS AND SUITES BY THE DAY, WEEK AND MONTH

The new Buckingham Restaurant and Cocktail Lounge is open during luncheon, the cocktail hour, dinner and supper.

Prof. CIRO VALENTE
Parent-Teacher of GINA VALENTE
1695 Broadway, N. Y. C. COlumbus 5-0385

H. A. SCHIMMERLING
COMPOSER, PIANIST, ACCOMPANYING, COACHING
WHMC — Music and Opera School
382 Wadsworth Ave., New York City Phone WA. 7-9476

MILNE CHARNLEY
COACH—ACCOMPANIST
134 West 58th Street, New York City
Phone CIrcle 7-6065

HERMAN WASSERMAN
CONCERT PIANIST—TEACHER OF
Gershwin, Grofe, Johnny Green, Eddie Duchin and others.
58 West 58th St., New York PLaza 8-0828

WANDA STADLER
CONCERT PIANIST—TEACHER
Specialist in readjustment of arms and hands.
251 West 87th St., N. Y. C. SChuyler 4-5275

Louise St. John WESTERVELT
Teacher of Singing
Repertoire and Program Building
Har. 0500 CHICAGO CONSERVATORY Lin. 1237

JEAN NORRIS
PIANIST
IBBS & TILLETT and CHARLES KIESGEN
124 Wigmore St. 252, Fbg. St. Honore
London, W. 1 Paris, VIII

GEORG von HARTEN
PIANIST
"His playing was a communication between minds." —*Times, London*
Ibbs & Tillett, 124 Wigmore St., London, W. 1

VIEWS and INTERVIEWS
by IRVING SCHWERKE
$2.00 the copy
Sole Agents for the United States & Canada: Elkan-Vogel Co., 1716 Sansom St., Phila., Pa. Orders from other countries ($2.40 postpaid) can be sent to the author at 6, Square Leon-Guillot, Paris, France.

PIANO (Continued)

HELEN MAY MARTIN
Deaf Blind Pianist
"THE MOST AMAZING ACHIEVEMENT IN MUSICAL HISTORY"
Suite 701, 119 West 57th St., New York City

FLORENCE MERCURO
(American-Italian-Spanish-Pianist)
BOOKING SEASON 1940-41
Management: Paul Burton
165 Gregory Ave., West Orange, N. J.

EDWARD PFLEGER
PIANIST
ACCOMPANIST—COACH
105 West 74th St., N. Y. C. SU. 7-8016

Elmer Schoettle
PIANIST
1 Follen Street Cambridge, Mass.

MRS. MARGARETE SCHWARZMANN-LEHNER
TEACHER OF PIANO
349 West 85th St., N. Y. C. SU. 7-7814

BEATRICE TANGE
"Australia's Pianist"
Suite 703, 119 West 57th St., New York City
Victor Records

HOWARD WELLS
PIANIST and TEACHER
603 Fine Arts Building, Chicago, Ill.

SCHOOLS

AMERICAN ACADEMY OF DRAMATIC ARTS
America's Leading Institution for Dramatic Training
Catalog describing all courses from Secretary
Carnegie Hall, New York City

Dormagen Conservatory of Music and Dramatic Art
Hammond, Indiana
Piano AMY DORMAGEN, President Violin LOUIS ZANDER, Dean

TUTHILL SCHOOL for ORATORIO
JAMES A. BROWN TUTHILL, *Director*
METROPOLITAN OPERA HOUSE STUDIOS
1425 Broadway, N. Y. C. PEn. 6-2133-2634

VIRGIL SCHOOL OF MUSIC
Mrs. A. K. Virgil, Director
317 W. 93rd St., New York RIverside 9-4899

PHILADELPHIA CONSERVATORY OF MUSIC
FOUNDED 1877
Chartered by the Commonwealth of Pennsylvania
216 South 20th Street
MRS. D. HENDRIK EXERMAN
Managing Director
Courses leading to Degrees

VIOLIN

RICHARD CZERWONKY
VIOLINIST-CONDUCTOR
De Paul U. School of Music Cent. 8194
64 East Lake St., Chicago, Ill.

IVAN GALAMIAN
MASTER VIOLIN CLASSES
46 West 54th Street, New York City
Telephone CIrcle 6-7379

HANS MUENZER
VIOLIN VIRTUOSO-PEDAGOG
1526 Kimball Building, Chicago. Ill.

VINCENT SOREY
Concert Violinist and Director
Discoverer and coach of Tito Guizar and other artists. Preparation and introduction in radio, concert, opera.
Metropolitan Opera House Bldg., N. Y. PE. 6-2634

VOCAL

CYBELLE ABT
SOPRANO—OPERA—CONCERT—RECITAL—RADIO
Exclusive Mgt.; Estelle Lutz Artists Bureau
410 Michigan Avenue, Chicago, Ill.

ELSA HARTHAN ARENDT
SOPRANO
Soloist and Director, First Congregational Church of Oak Park, Illinois. Euclid 5215
La Grange 2070 Harrison 6267

ELSA BAKLOR
SOPRANO—COSTUME RECITALS
Management: GEORGE LEYDEN COLLEDGE
30 Rockefeller Plaza, New York

Frances Benner
SOPRANO
Suite 701, 119 West 57th Street, New York City

ARTHUR M. BURTON
BARITONE
618 Fine Arts Bldg. Chicago, Ill.

Hanna Butler
ART OF SINGING
512 Fine Arts Bldg., Chicago, Ill.

GIUSEPPE CAVADORE
VOICE
TENOR—CHICAGO CITY OPERA CO.
57 E. Jackson Blvd., Chicago Wab. 5887

ALFRED CHIGI
BARITONE
Suite 701, 119 West 57th St., New York.

JOSEF CRISTEA
TENOR
OPERA — CONCERT — RADIO
825 Orchestra Building, Chicago, Ill.

ARTHUR DI FILIPPI
TENOR
Concert—Opera—Oratorio
University of Miami, Coral Gables, Fla.

FREDA DRAPER
CONTRALTO
CHICAGO CITY OPERA COMPANY

MINNEAPOLIS COLLEGE OF MUSIC
MARIE HOLLAND SMITH, *Director*
Curricula leading to Bachelor of Music, Bachelor of Music Education, Master of Music, and Master of Music Education. Member of the National Association of Schools of Music.
60 South 11th Street Minneapolis, Minnesota

WESTMINSTER CHOIR COLLEGE
OF MUSIC
John Finley Williamson, Pres. Princeton, N. J.

LEO PODOLSKY
TEACHER OF PIANO 300 Fine Arts Bldg., Chicago, Ill.

SAIDENBERG SYMPHONIETTA
DANIEL SAIDENBERG, Conductor
NATIONAL CONCERT LEAGUE, WALTER L. LARSEN, director, 310 S. MICHIGAN AVE., CHICAGO

OBERLIN CONSERVATORY OF MUSIC
FRANK H. SHAW, Director
Four music degrees granted, as well as Bachelor of Arts in course with OBERLIN COLLEGE
Unexcelled cultural and musical advantages. Complete, modern equipment. Expenses moderate.
Write to Oberlin, Ohio, for catalog and information.

LAWRENCE COLLEGE CONSERVATORY *of* MUSIC
APPLETON, WISCONSIN
Courses in Piano, Voice, Violin, 'Cello, Organ, Theory, Public School Music and Choir Directing leading to Bachelor and Master Degrees.
CARL J. WATERMAN, *Dean*

The Cleveland Institute of Music
Confers Bachelor of Music Degree, Master of Music Degree, Artist Diploma
Faculty of Nationally Known Musicians
BERYL RUBINSTEIN, Director 3411 Euclid Avenue, Cleveland, Ohio

An International Journal

MUSICAL COURIER

You surely wish to have a thorough and comprehensive review of the world of music; fill out the accompanying slip and become a subscriber of the MUSICAL COURIER.

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

MUSICAL COURIER, 119 West 57th St.
New York, N. Y.

For enclosed $3.00 send the MUSICAL COURIER for one year and include the dictionary.

Name .....

Address .....

City .....

Canada $4.50 Foreign, $4.50

ADA BELLE FILES
CONTRALTO
Costume Recitals
825 Orchestra Bldg., Chicago, Ill.

IDA FRANCA
SOPRANO—VOICE TEACHER
904 Carnegie Hall, N. Y. City CIrcle 6-5490

DOROTHY HOSIER
SOPRANO
Concert Management: MILTON BENDINER
Steinway Hall New York

DESAULT KIRK
BARITONE
CHICAGO CITY OPERA
825 Orchestra Building Chicago, Ill.

HEDWIG KREBS
MEZZO-SOPRANO
Costume Recitals
Suite 703, 119 West 57th St., New York City

GRACE LaMAR
AMERICAN CONTRALTO—TEACHER
Westminster Choir College, Princeton, N. J.
Studio: 246 West End Ave., N. Y. C. EN. 2-2780

HELEN LANIER
SOPRANO
Mgt: Richard Copley, 113 West 57th St., N. Y.

MARIE LUVISO
SOPRANO
Suite 705, 119 W. 57th St., New York City

RENEE NORTON
CONTRALTO
Suite 701, 119 West 57th Street, New York City

AUGUSTUS OTTONE
BASSO
Suite 703, 119 West 57th St., New York City

MICHAEL SIGNORELLI
TENOR—Chicago City Opera Company

THELMA VOTIPKA
SOPRANO—METROPOLITAN OPERA ASSN.
Suite 701, 119 West 57th Street, New York

Le Roy W. WEIL
BARITONE—TEACHER OF SINGING
Secretary, 817 Carnegie Hall, N. Y. C. CI. 7-1472
83 Second Ave., Newark, N. J. Humboldt 3-8339

PRINTING FOR MUSICIANS
Specializing in
FOLDERS — HERALDS — STATIONERY
UNIQUE PRESS 120 East 16th St., N. Y. C. GRamercy 5-7777

ETHEL and OTTO LUENING
Room 701, 119 West 57th St., New York

LEO ROSENEK
Member of the CURTIS INSTITUTE faculty
CONDUCTOR—COACH—ACCOMPANIST
Hotel Colonial, N. Y. C. TRafalgar 7-2000

ROSALIE MILLER
VOICE
128 Central Park South, N.Y.C., CIrcle 6-9475

ZULAWINSKI
school of supreme classic arts
VOICE — PIANO — DANCING
1205 N. Alvarado, at Sunset Blvd., Los Angeles, Calif.

PETER PAUL FUCHS
CONDUCTOR—COACH—ACCOMPANIST
51 W. 89th St., N. Y. City TRafalgar 4-9312

MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

Bruno of Hollywood photo, N. Y.

SUZANNE STEN

New Leading Mezzo-Soprano San Francisco and Chicago Operas, Enters an Extensive Concert and Opera Season

60th YEAR

20 CENTS